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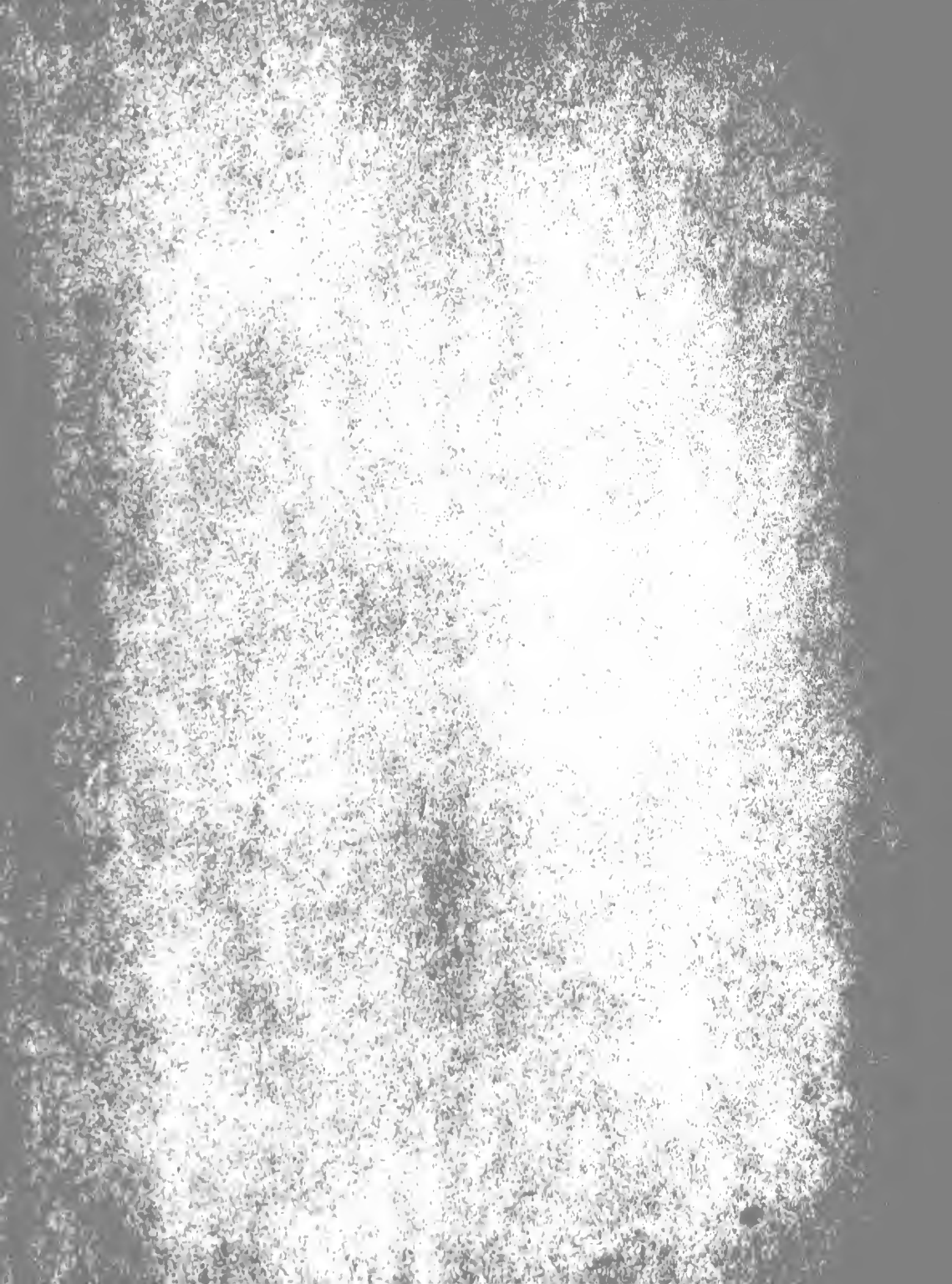
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Herbert Brown

DESIGNS

FOR

LODGES AND PARK ENTRANCES.

BY

P. F. ROBINSON,

ARCHITECT, F.A.S. & F.G.S.

AUTHOR OF A WORK ON RURAL ARCHITECTURE; AN ATTEMPT TO ASCERTAIN THE AGE OF MICKLEHAM CHURCH
IN SURREY; A SERIES OF DESIGNS FOR ORNAMENTAL VILLAS; DESIGNS FOR FARM BUILDINGS;
A SERIES OF DESIGNS FOR VILLAGE ARCHITECTURE; AND THE VITRUVIUS BRITANNICUS.

LONDON:

PRINTED FOR PRIESTLEY AND WEALE, HIGH STREET, BLOOMSBURY;

AND

J. WILLIAMS, CHARLES STREET, SOHO.

1833.

Printed by William Davy, Gilbert Street, Grosvenor Square.

NA 8310
R6

ADDRESS.

THE study of antient architecture has now fortunately become a part of polite education, and since the elegant works which have recently been published upon the subject furnish authorities to which every man may refer, there is reason to hope that the barbarous attempts which disgraced the last century will no longer be tolerated. It is true that the hand of the experienced architect will always be necessary to prepare correct drawings for the workman, without which, failure must unquestionably ensue ; but a general taste for the art has certainly been manifested, which will ensure the adoption of good designs in future. In giving the following to the public, it has been my wish to furnish ideas which may be reduced, or enlarged upon, but any deviation from an original design must be attended with danger, and may destroy the proportions of the composition. This has occurred so frequently, and so many instances of failure may be named where workmen only have been employed unaided by the architect, that it is scarcely necessary to urge how difficult it must be to arrive at perfection through the means of those who never had the advantage of previous study. Failure, absolute failure, must at all times be the result, attended by disappointment and profuse expenditure.

The Gate Lodge is a feature of considerable importance, inasmuch as it should indicate the character of the structure to which it affords an approach. For this purpose I have endeavoured to vary my designs, in order to render them generally useful, beginning with the humblest, and ascending to the castellated style, indicative of great territorial extent, and a residence of the highest class.—As my little work on Rural Architecture has passed through three editions, I have been induced to turn my attention to the present subject, my publishers having assured me that such designs have been frequently asked for.

P. F. ROBINSON,
F.S.A. & F.G.S.

*Brook Street, Grosvenor Square.
June 1833.*



HAVING frequently been applied to by my Publishers for Designs for Lodges and Park Entrances, I have selected some which I have erected, and others which I have composed at different periods, in order to form a small volume. They will be comprised in six numbers, to be published monthly, and will be explained by Plans, Elevations, and Perspective Views. Each number will contain two designs and eight plates. The expense of erecting any of the Designs may be ascertained by applying to my publishers.

P. F. ROBINSON, ARCHITECT,

F.S.A. & F.G.S.

Brook-street, Grosvenor-square.

March 1832.



A LIST OF THE PLATES.

DESIGN, No. I.

COTTAGE LODGE ERECTED IN SOUTH WALES.

No. 1. Scenic View.
2. Plan.

No. 3. Front Elevation.
4. Side Elevation.

DESIGN, No. II.

COTTAGE LODGE ERECTED IN SOUTH WALES.

5. Scenic View.
6. Plan.

7. Front Elevation.
8. Side Elevation.

DESIGN, No. III.

TIMBER FRONTED LODGE.

9. Scenic View.
10. Plan.

11. Front Elevation.
12. Side Elevation.

DESIGN, No. IV.

COTTAGE LODGE OF ONE STORY.

13. Scenic View.
14. Plan.

15. Front Elevation.
16. Side Elevation.

DESIGN, No. V.

ELIZABETHAN LODGE OF TWO STORIES.

No. 17. Scenic View.
18. Plan.

No. 19. Front Elevation.
20. Side Elevation.

DESIGN, No. VI.

TIMBER FRONTED LODGE OF TWO STORIES.

21. Scenic View.
22. Plan.

23. Front Elevation.
24. Side Elevation.

DESIGN, No. VII.

ELIZABETHAN LODGE OF ONE STORY.

25. Scenic View.
26. Plan.

27. Front Elevation.
28. Side Elevation.

DESIGN, No. VIII.

ORNAMENTAL BRICK LODGE OF TWO STORIES.

29. Scenic View.
30. Plan.

31. Front Elevation.
32. Side Elevation.

DESIGN, No. IX.

CASTELLATED LODGE.

33. Scenic View.
34. Plan.

35. Front Elevation.
36. Side Elevation.

DESIGN, No. X.

CASTELLATED LODGE.

No. 37. Scenic View.
38. Plan.



No. 39. Front Elevation.
40. Side Elevation.

DESIGN, No. XI.

GATE-HOUSE AND LODGE.

41. Scenic View.
42. Plan.



43. Front Elevation.
44. Side Elevation.

DESIGN, No. XII.

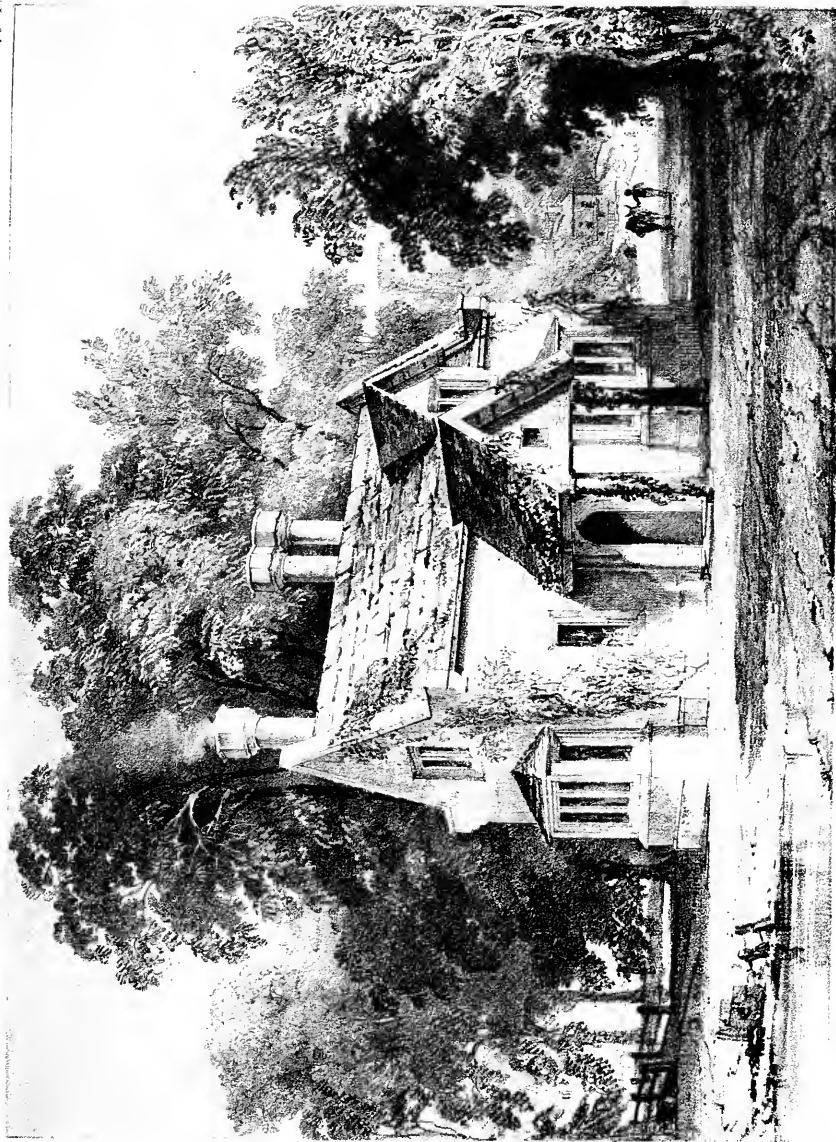
CASTELLATED LODGE AND FLAG TOWER.

45. Scenic View.
46. Plan.



47. Front Elevation.
48. Side Elevation.





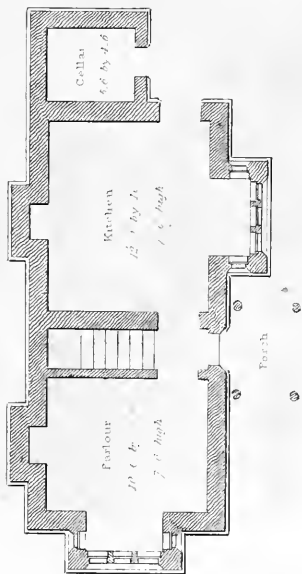
From the Illustrated

10. 1821. 11. 10. 11

Lancaster and the Corporation of the Old Town of Lancaster, 1832

J. H. Smith, Esq., 1832

13



DESIGN. IV.

Copyright 1885 by J. H. Arch.

March 1885



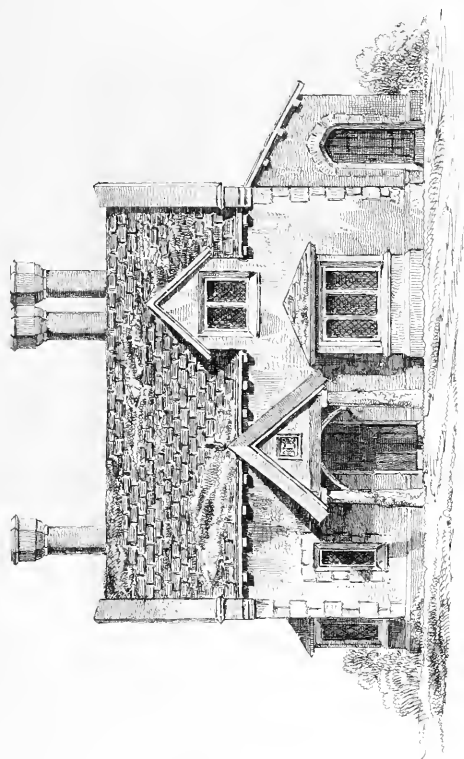
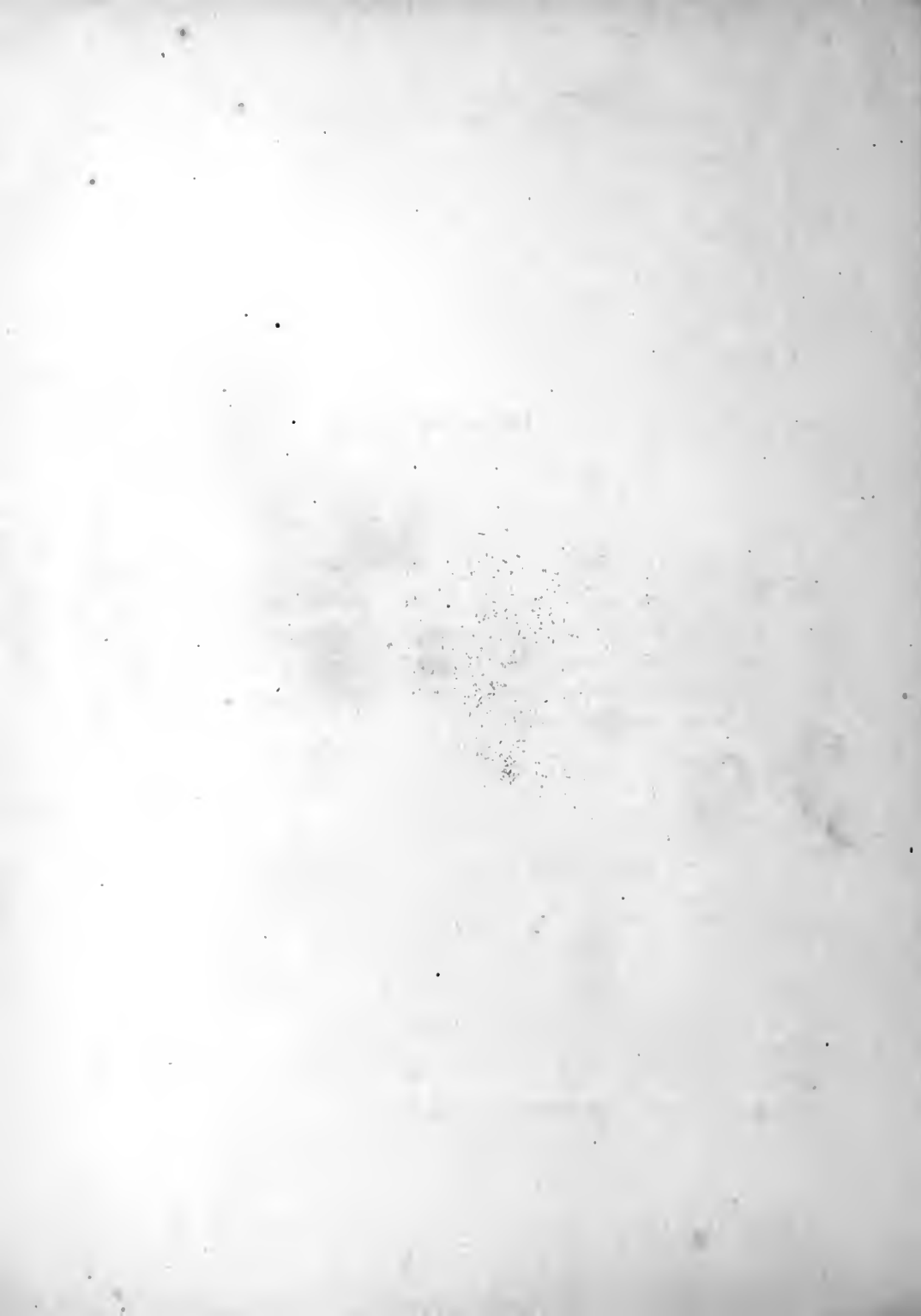






Fig. 1. Chapel.

Fig. 1. Chapel.



DESIGN No. 1.

THIS design has been erected as a Gate Lodge in Scotland, in South Wales, and in Sussex.—It comprehends a Kitchen, twelve feet by ten; a Parlour, ten feet by eight, with bay windows, and a Cellar. In the upper story are two good Bed-rooms. The rooms, it must be observed, are of the smallest dimensions; and a man with a family, can scarcely live in less space.

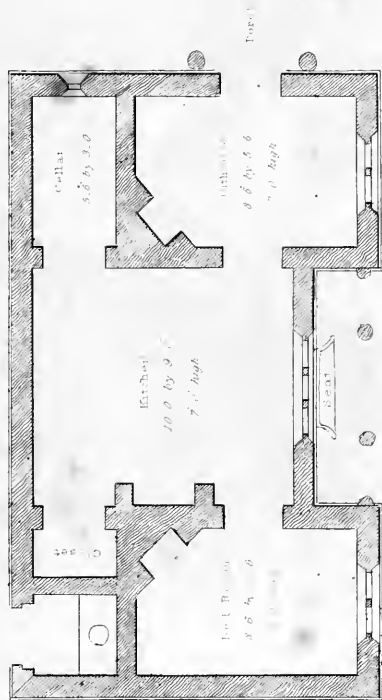




Engraved by J. Thompson

Engraved by J. Thompson
 from a drawing by J. Thompson
 of the house of the late Sir J. J. Esq.
 at the house of the late Sir J. J. Esq.
 at the house of the late Sir J. J. Esq.



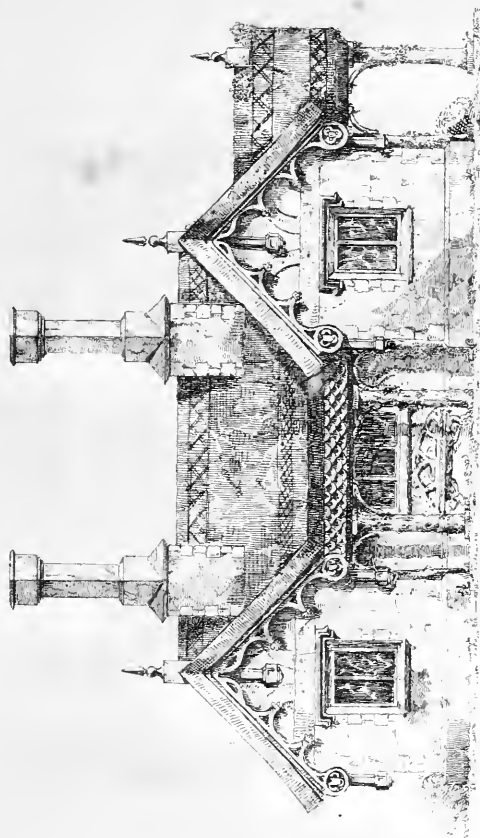


10.0 by 9.5 (7.11)

10.0 by 9.5 (7.11)

7' 1" high





SECTION D.

Copyright, 1885, by the Architectural and Artistic Press, New York.

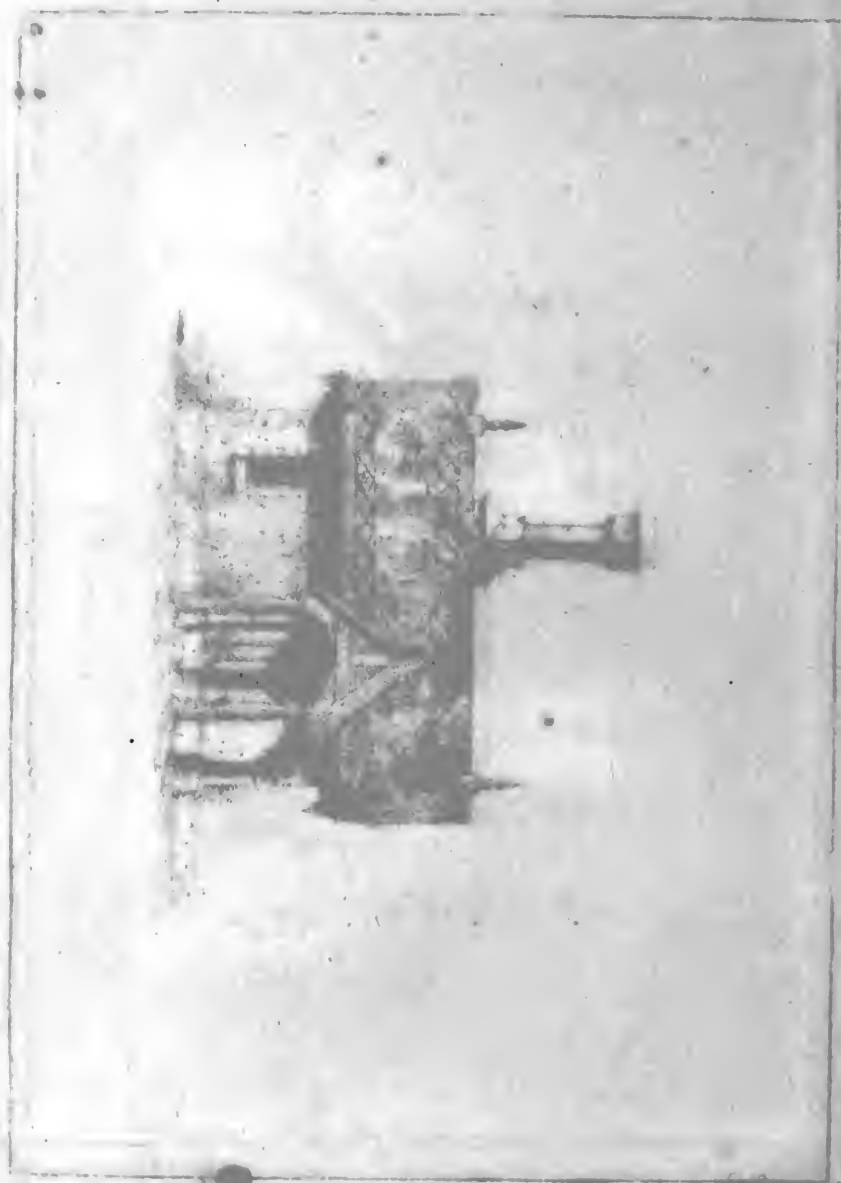
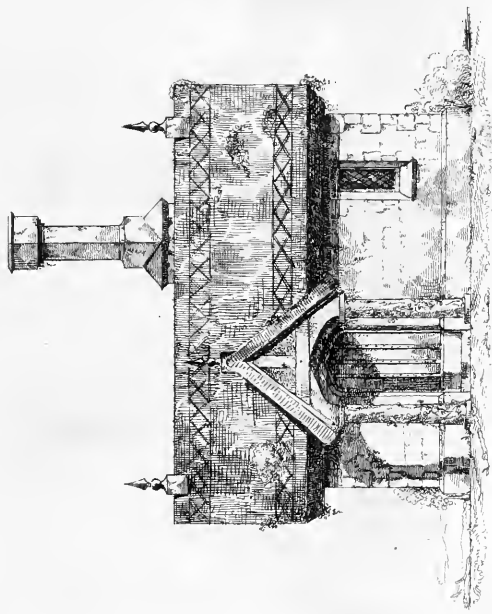


Fig. 1. Plan of the building.

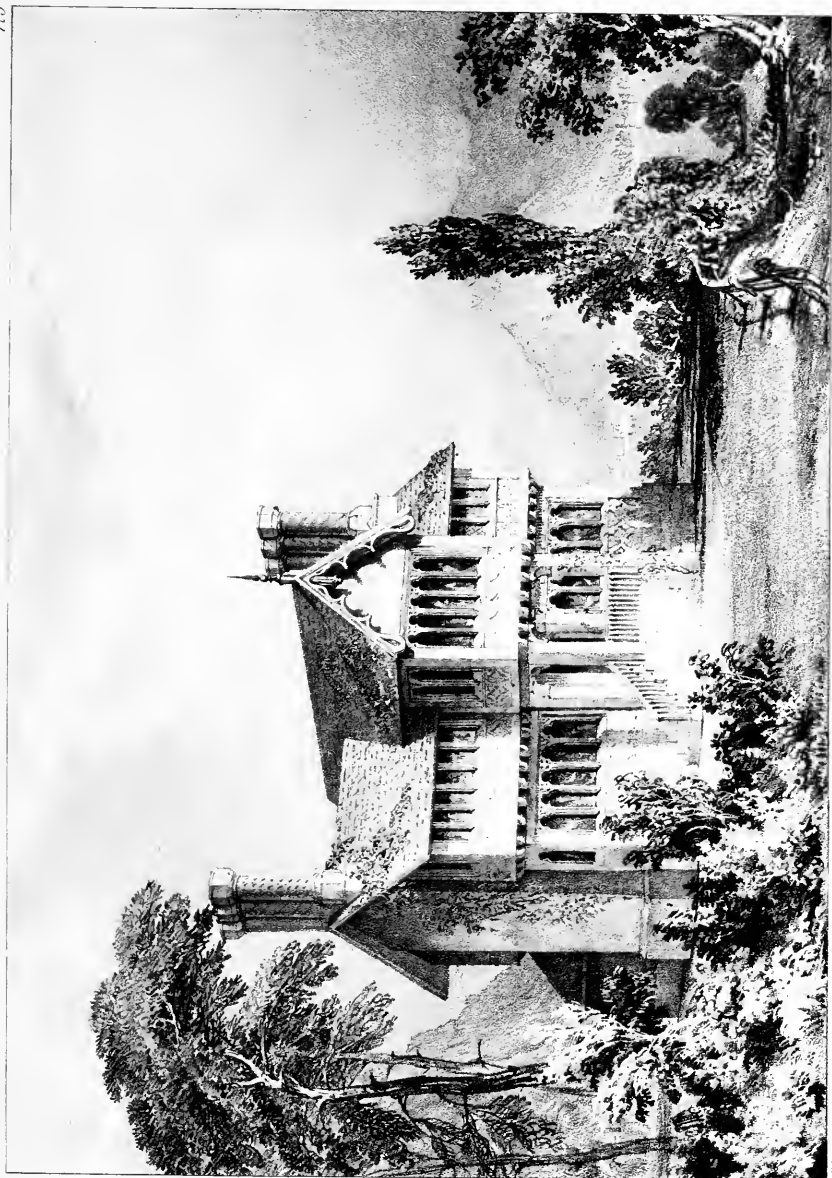




DESIGN No. 2.

THE design No. 2, was erected in South Wales. It consists of one story only, and comprehends a Kitchen, ten feet by nine; an Outhouse, eight feet six inches, by five feet six inches; and a Bed-room of the same size, with a Cellar and a Closet.—It is the residence of a Gate-keeper, without a family.

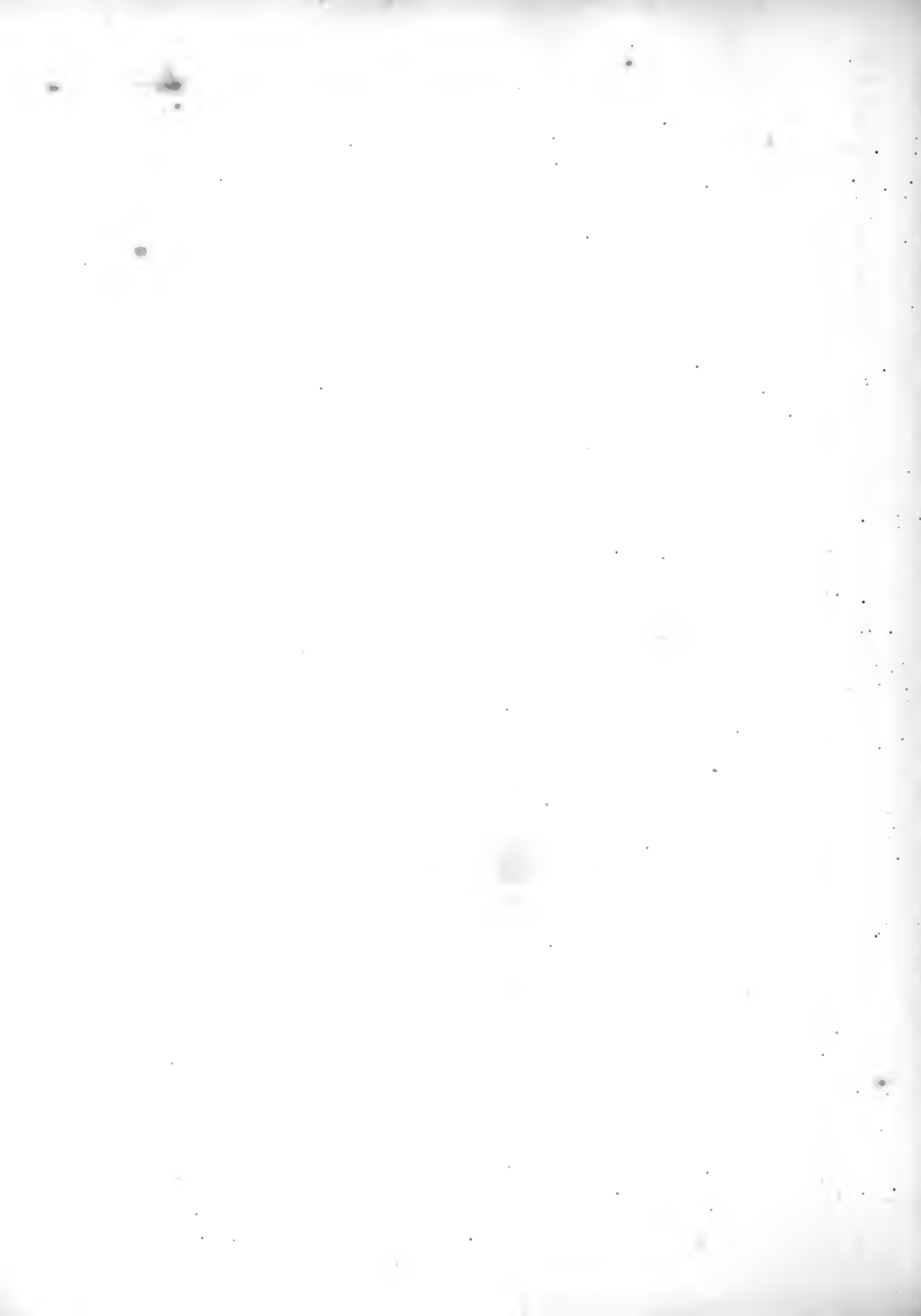


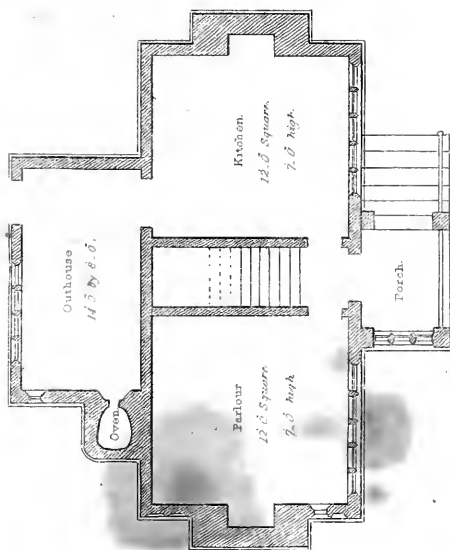


DESIGN, N° 3.

Printed for G. & S. W. Old End Street

April 1832



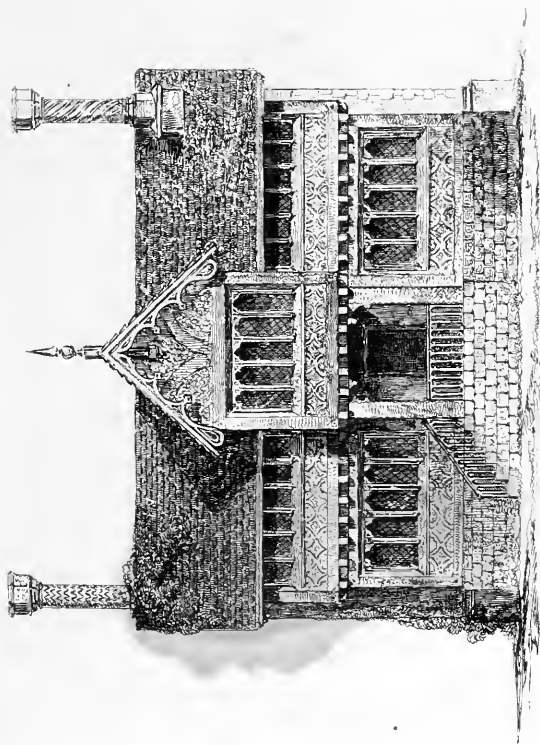


DESIGN, No 3.

London. Published by Carpenter & Son, Old Bond Street

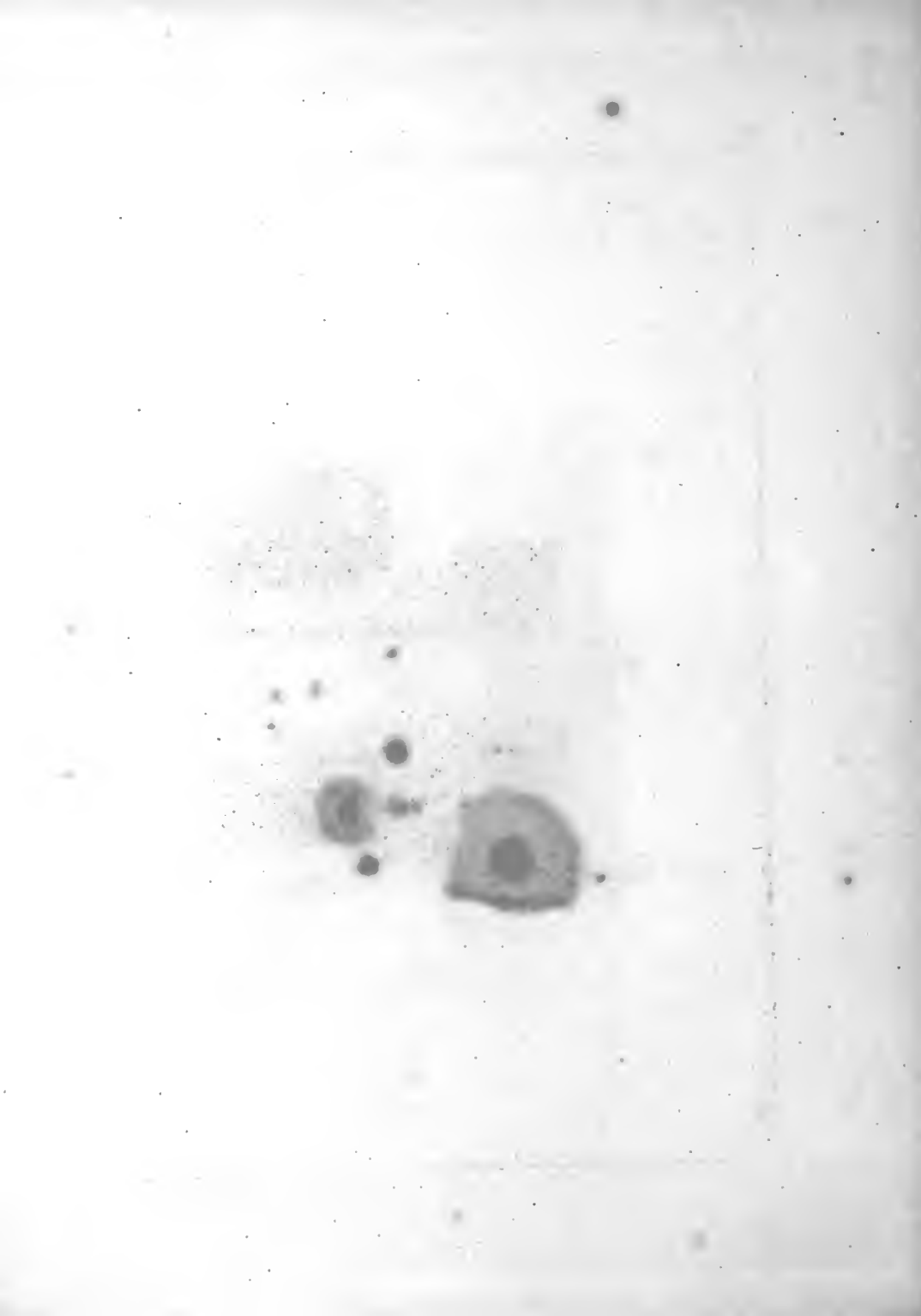
April 1832

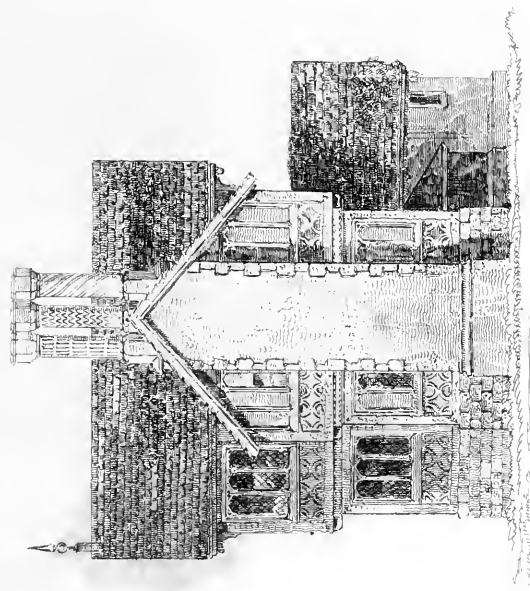




WINDHILL, HANTS.

WINDHILL, HANTS. (See page 100.)





DESLIGN, 143.



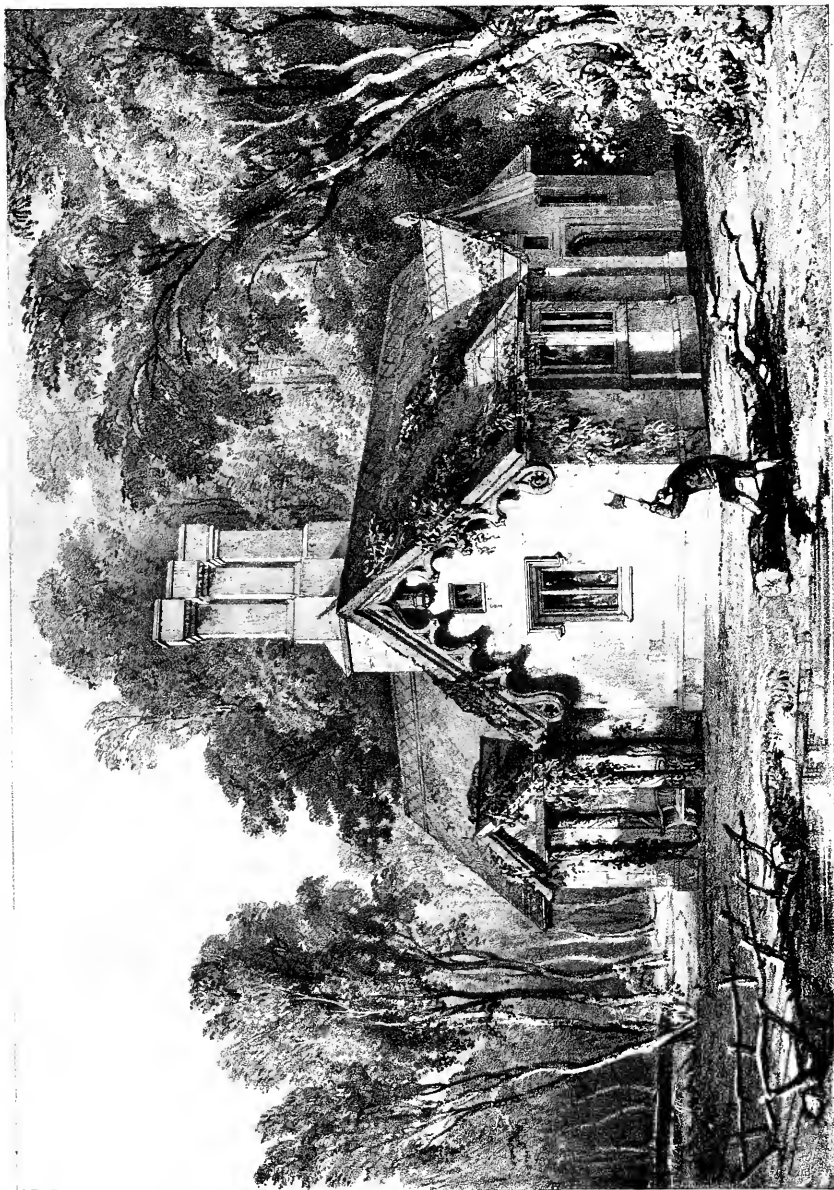
DESIGN No. 3.

It has been remarked, that amongst the many works published on the Architecture of the *Middle Ages*, so little attention has been given to edifices constructed of timber and plaister; but when we consider how entirely these buildings have been neglected, and the injuries which time, and the hand of the spoliator, has inflicted upon materials so ill calculated to withstand them, perhaps it is not wonderful they have been so little attended to. The curious antiquary and diligent architect may however discover in the rude and clumsy forms which still exist, some remnant of the taste which anciently adorned them; and were we to remove the coats of plaister and white-wash which now obscure all semblance of their ancient figure, much delicate workmanship would no doubt still be found to exist. We are indebted to Mr. Pugin for his indefatigable exertions in rescuing the remains at Coventry, Warwick, Eltham, and Abbeville, from oblivion; and his elegant little work on Timber Gables, will remain an instance of his perseverance and industry in giving to the world that which would certainly escape the notice of the common observer. A most material alteration has been effected in many of our provincial towns during the last twenty years, by taking away the old wood fronts of the houses, with the gable end to the street, and erecting modern brick walls in their place. The scenic draughtsman and the antiquary will explain the feelings such alterations have produced.

The timber-fronted house is simple in construction, and need not be rendered expensive, unless the ornamental parts are very elaborate. An expert carver, accustomed to the work, will accomplish much in a short time, as effect is more requisite than great delicacy of execution. The design No. 3, may appear at the first glance to be too rich, but as the same forms are constantly repeated, the expense is reduced considerably. The roof should be covered with stone, and the chimneys erected in brick-work, the bricks being moulded for the purpose.

The Lodge consists of two Rooms on the ground-floor, and two Chambers above, with an Outhouse.

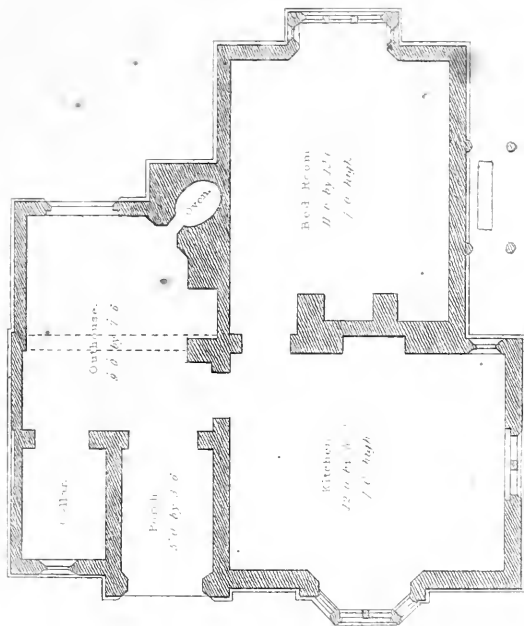
THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
IN TWO VOLUMES
BY NATHANIEL BENTLEY
OF THE BARRISTER AT LAW
IN GREAT BRITAIN
AND OF THE COMMONS OF GREAT BRITAIN
IN PARLIAMENT ASSEMBLED
COUNSELLOR AT LAW
LONDON: PRINTED BY J. BARNES, ST. MARTIN'S LANE, 1795.
AND BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1796.
IN TWO VOLUMES.
THE FIRST VOLUME.
CONTAINING THE HISTORY FROM THE FIRST
SETTLEMENT TO THE YEAR 1630.
THE SECOND VOLUME.
CONTAINING THE HISTORY FROM THE YEAR 1630
TO THE PRESENT TIME.
BOSTON: PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1796.
IN TWO VOLUMES.
THE FIRST VOLUME.
CONTAINING THE HISTORY FROM THE FIRST
SETTLEMENT TO THE YEAR 1630.
THE SECOND VOLUME.
CONTAINING THE HISTORY FROM THE YEAR 1630
TO THE PRESENT TIME.



Printed by J. Allen & Co. 1849

Printed by J. Allen & Co. 1849

DESIGN. II. 4.
Printed for Carpenter & Son, Old Broad Street,
April, 1857.

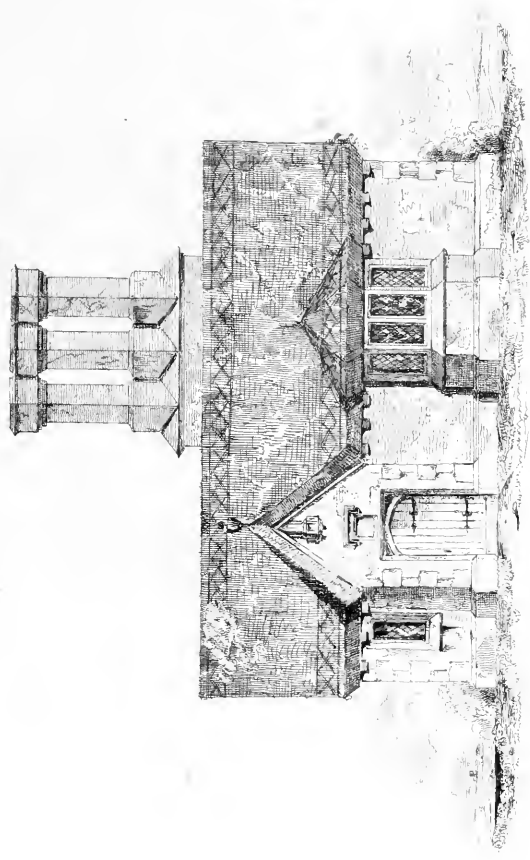


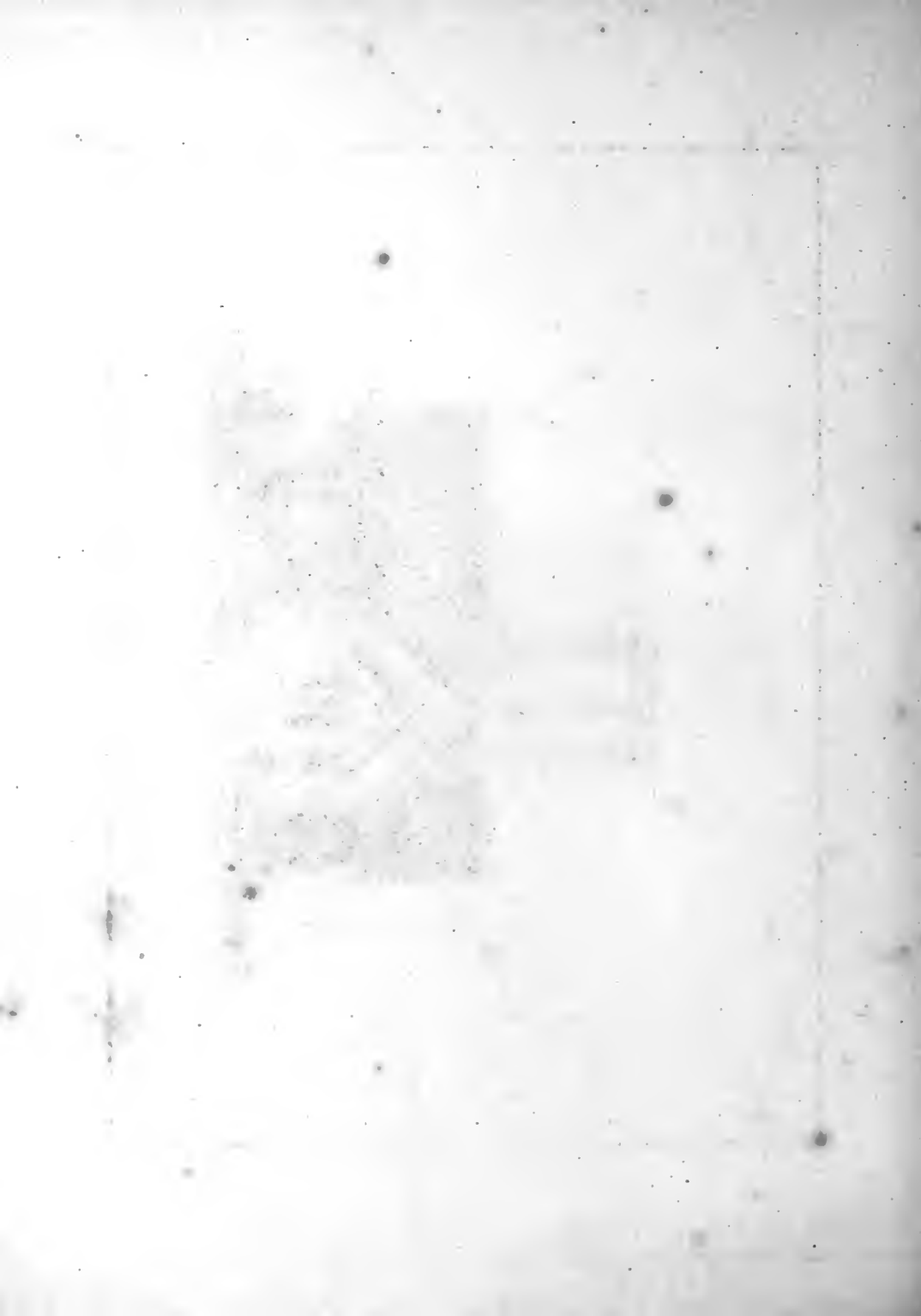
DESIGN, No. 1.

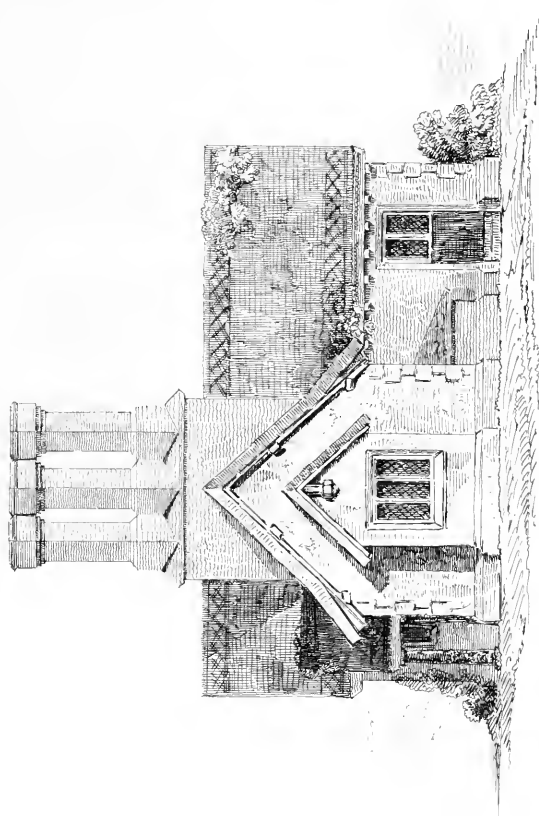
F.P. Arch.



PLATE I.







THE CHURCH, 1794.

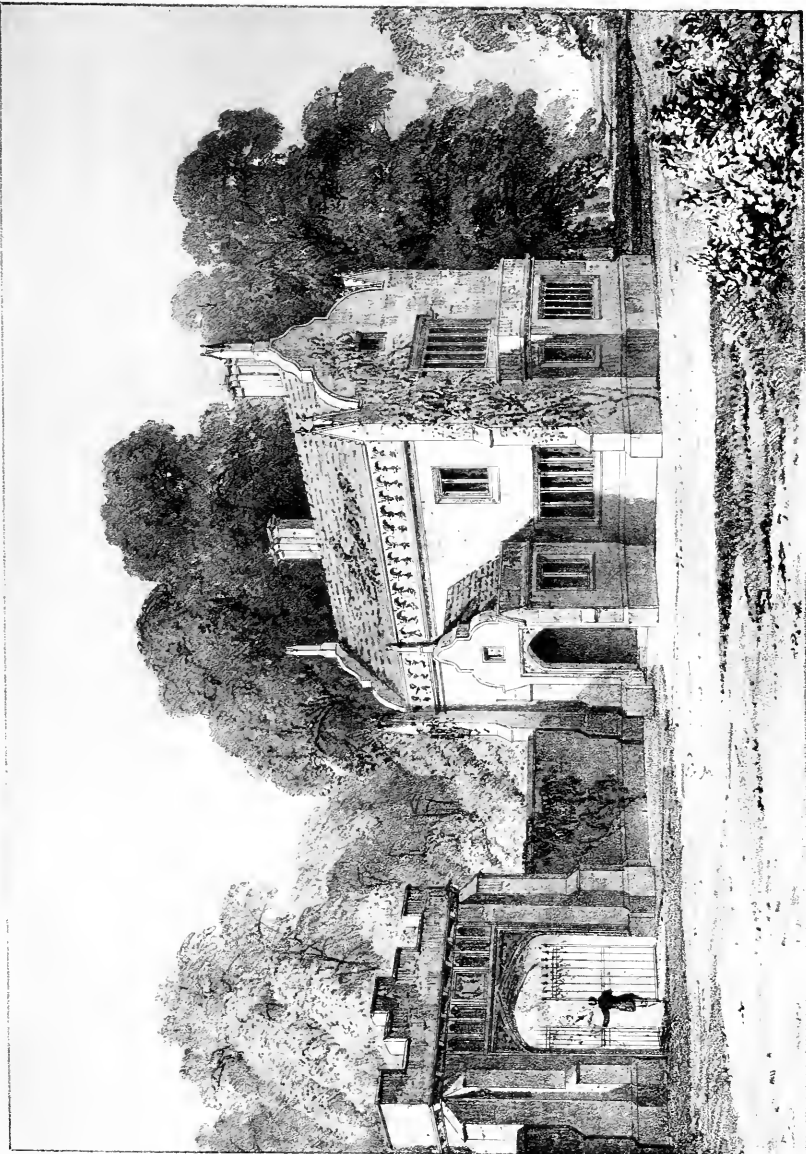


DESIGN No. 4.

THE Gate Lodge of which the design No. 4, is the subject, was erected in South Wales. It is built of stone, and is found to be particularly convenient and simple in its construction. It consists of a Kitchen, Bed-Chamber, and Outhouse, with a Cellar and a Porch. It is now much over-grown, a variety of creepers having been judiciously planted against the walls, and the effect is pleasing.

THE HISTORY OF THE

... of the ...
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Designed by J. H. Sturt

THE GREAT HALL

THE GREAT HALL, AND THE GATE, 1800

May 1800

Printed by J. H. Sturt



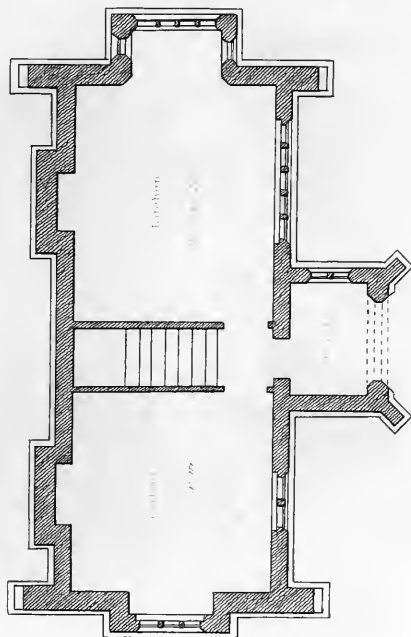
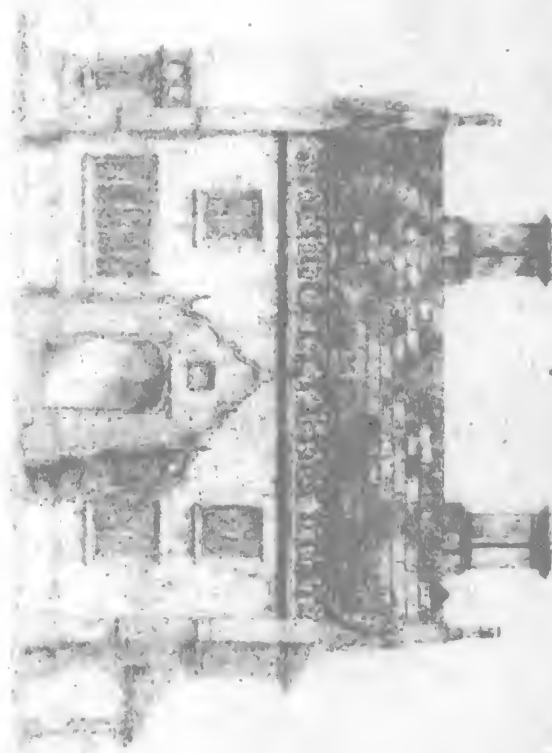
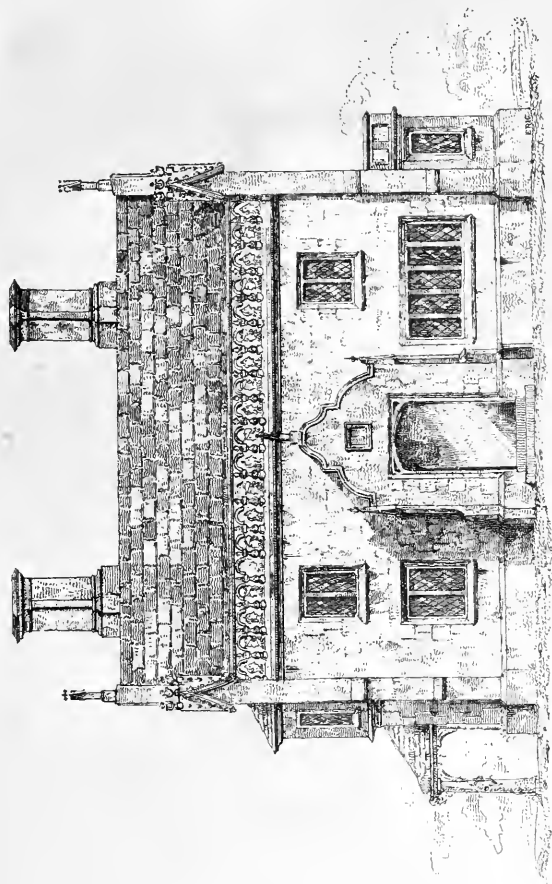


FIG. 1. N. 2.



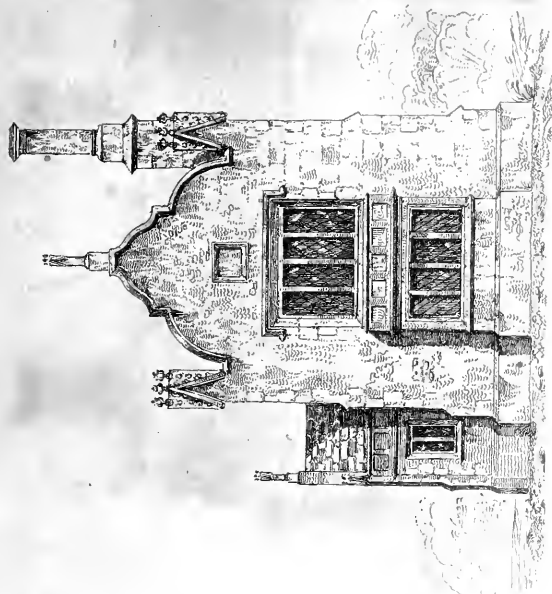


DESIGN. N:5

London: Published by T. Agnew & Sons, 15, Abchurch Lane, E.C. 4.

May, 1892





DESIGN. No. 5.

P. R. ARCH.



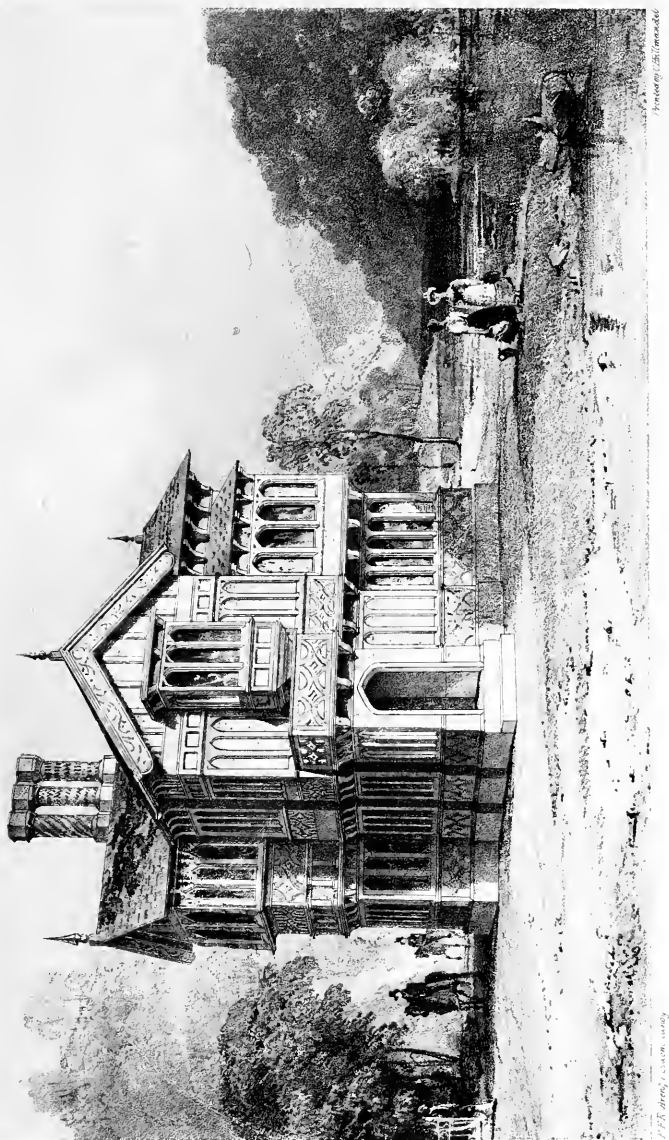
DESIGN No. 5.

THE rich and varied style of architecture which prevailed during the latter part of Elizabeth's reign, and that of James the First, is much to be admired, and has of late years been more studied than heretofore. The struggle which took place when the Italian style was first introduced by John of Padua, is visible in many buildings still remaining in this kingdom, affording examples of much interest to architects and amateurs; and although the mixed style may reasonably be objected to by those who argue in favor of the purer period, yet the history of the art would be incomplete without these examples, and they may be considered as links in the chain, of much value in an antiquarian point of view. In Dallaway's Notes upon Walpole, vol. i, p. 329, a list of the houses is given which were erected by John Thorpe, (supposed by Britton to be the John of Padua, who was *Devizor* to Henry the Eighth,) the architect then employed in the erection of the most splendid buildings of that day, copied from a very curious folio volume of plans, originally in the possession of the Earl of Warwick, but now belonging to Sir John Soane. The waved gable and open parapet, sometimes enriched with letters, and sentences from Scripture, as at Castle Ashby, are peculiar to this period; and as the houses were then chiefly erected of brick, with stone quoins and dressings to the doors and windows, the variety in point of colour as well as outline, contributed greatly to the effect produced.—Jerome di Tavisi, Sir Richard Lea, Hector Asheley, and John Smithson, flourished also at this period.

The houses partaking most of the characteristics I have alluded to, and which are still in existence, are Hatfield; Wollaton; Blickling Hall in Norfolk; Ingestrie in Staffordshire; Apethorpe Hall and Delapré Abbey, both in Northamptonshire; Condover in Shropshire; Holland House near Kensington; Kentwell Hall in Suffolk; Whitley Abbey and Charlecote House in Warwickshire; Charlton House in Wiltshire; Audley End in Essex; Montacute House in Somersetshire, and Burford Priory in Oxfordshire; most of which exhibit curious and pleasing examples of this style.

The Design No. 5, comprehends a Kitchen and Parlour, with two Bed-rooms over. It may be erected of stone, or of brick with stone dressings.

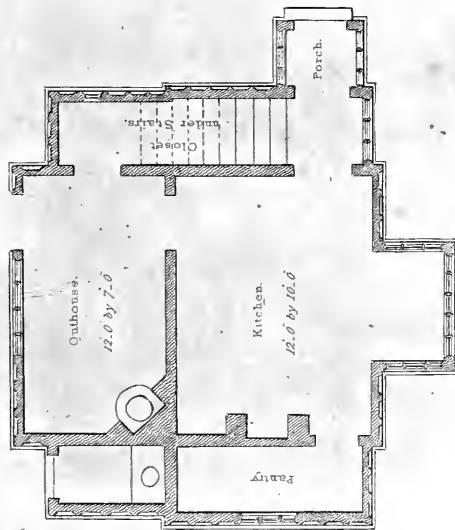




DESIGN. 1196.

*London. Published by Bradley and Mead, High Street, Westminster.
May 1852.*



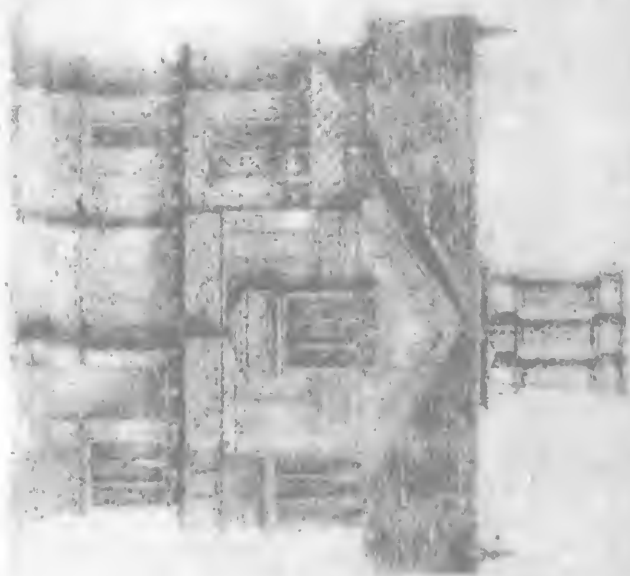


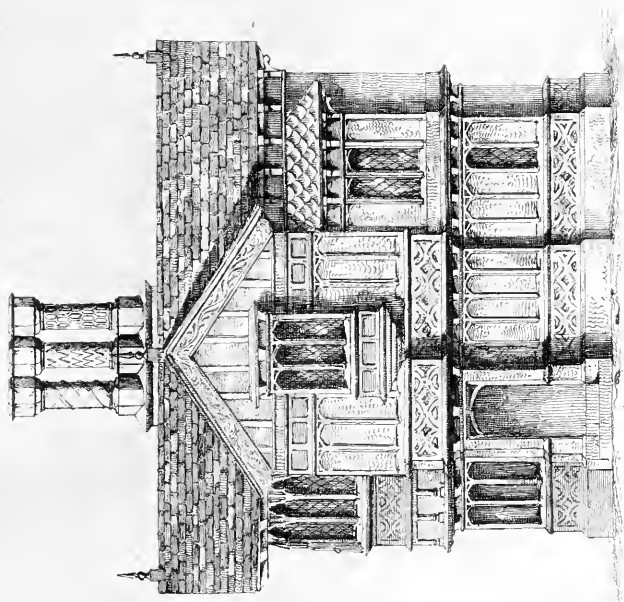
DESIGN, No. 6.

P. H. Arch.

London, pub'd by Pritchard & Wren, High Street, Bloomsbury.

May 1832.



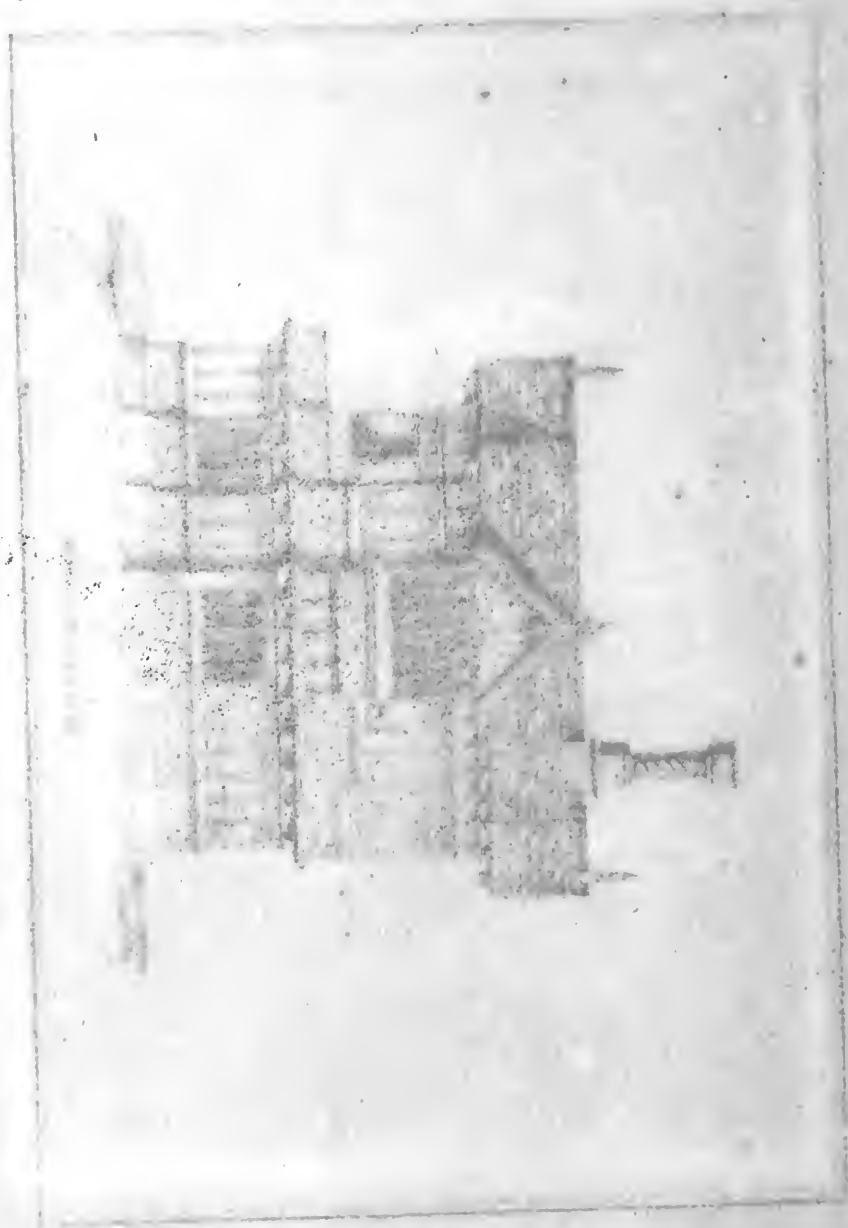


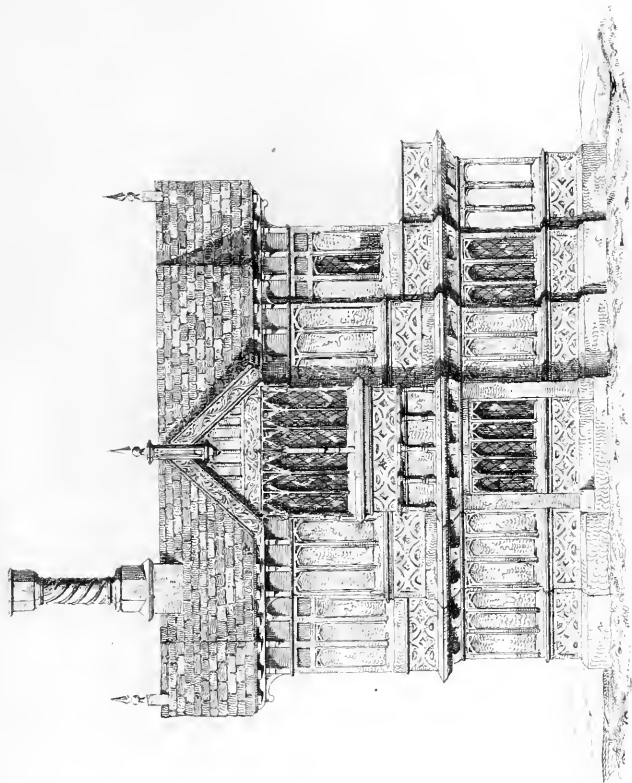
DESIGN. No. 6.

J. B. Arch.

Engraved as Plate 13. From the original design of the Architect, J. B. Arch.

1840.





DESIGN. No. 6.

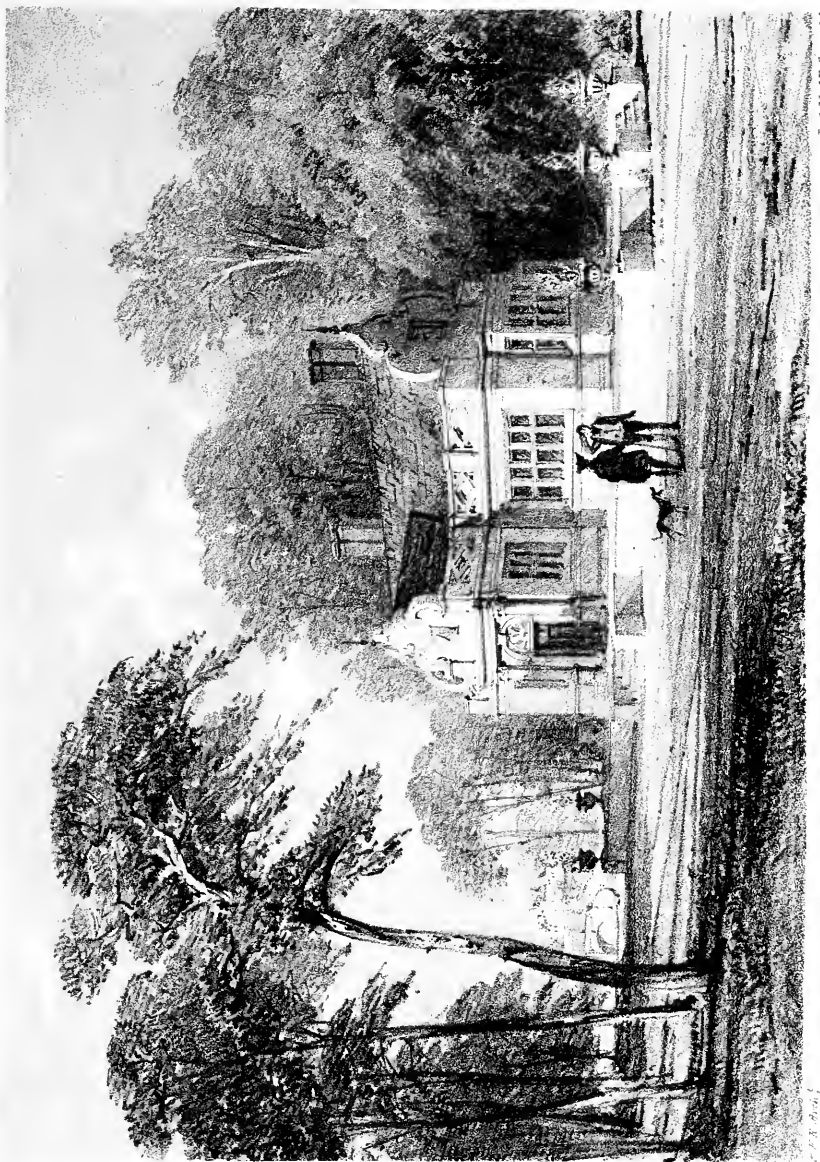


DESIGN No. 6.

The observations referring to the Design No. 3, will apply to the Design No. 6. It comprehends a Kitchen, Outhouse, Pantry and Cellar on the ground-floor, and two Bed-rooms over.

The enriched chimney-shafts which prevailed during the reigns of Henry the Eighth and Elizabeth, are beautiful in effect, and excellent in point of execution. At East Barsham Hall in Norfolk, a much admired cluster still remains, constructed in brick-work; but these are daily perishing, from neglect, and e'er long few examples we fear will be found. The ornamental gable boards, and pendants peculiar to timber houses, were usually carved in oak or chesnut, and as the work was chiefly open, the frittered shadow produced on the face of the building, always created a play of light and shade, very pleasing to the pictorial draughtsman.



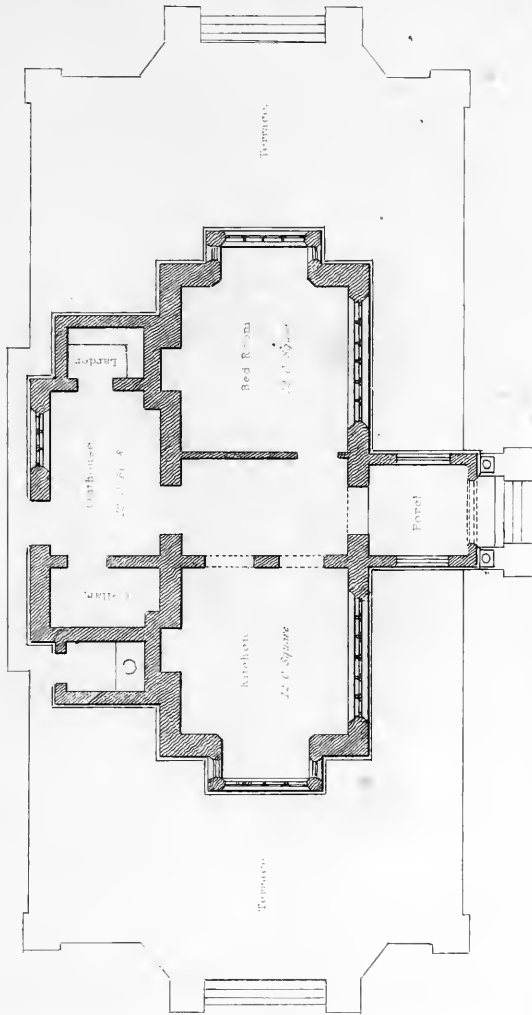


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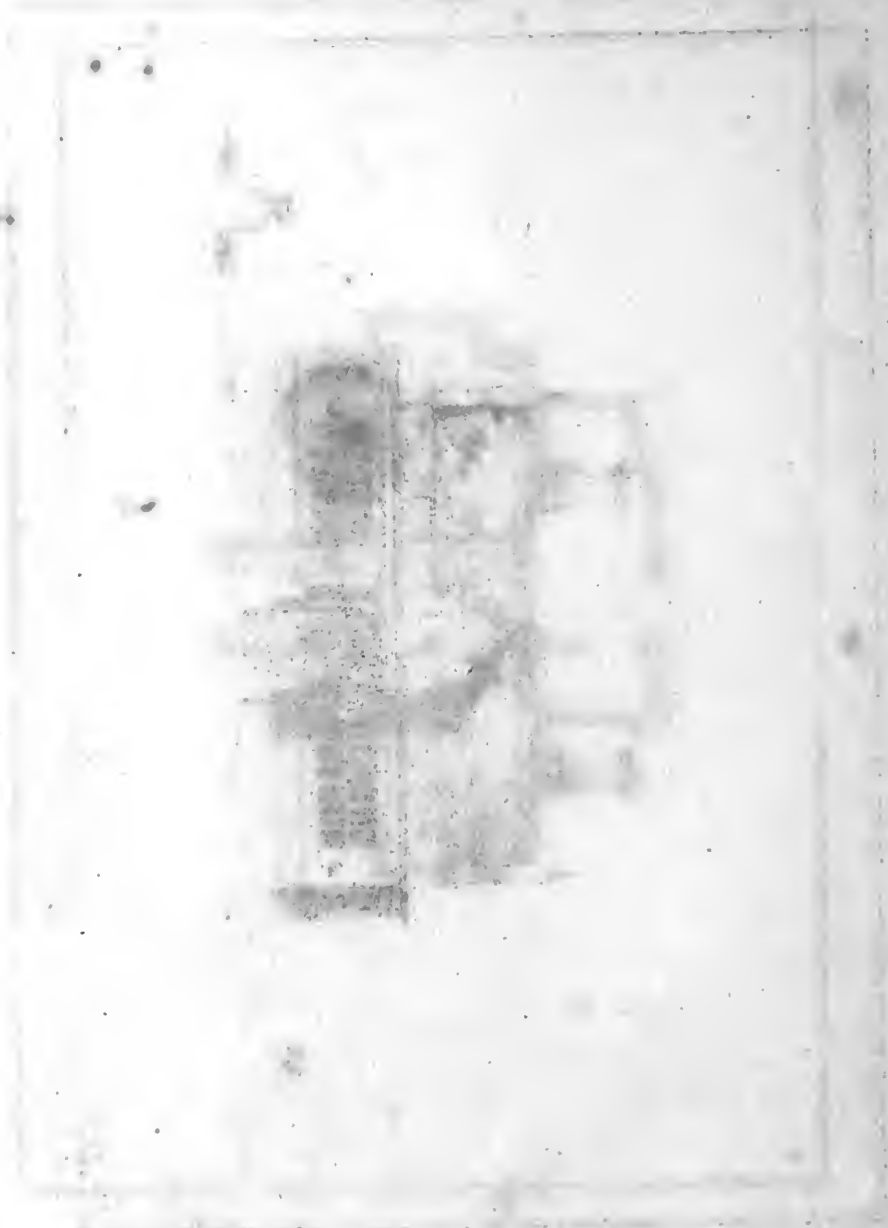
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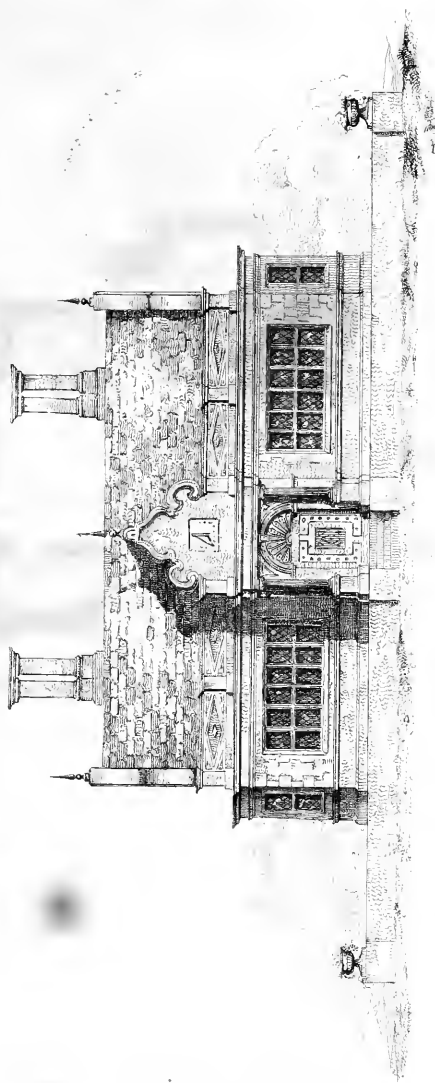
THE HISTORY OF THE





DESIGN 117



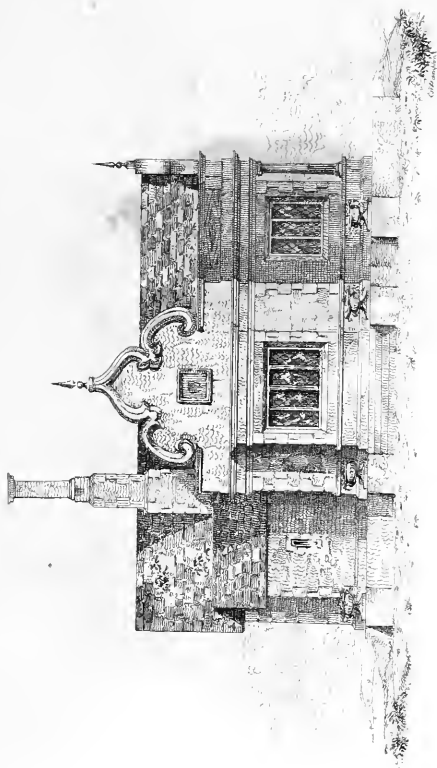


DESIGN. No. 7.

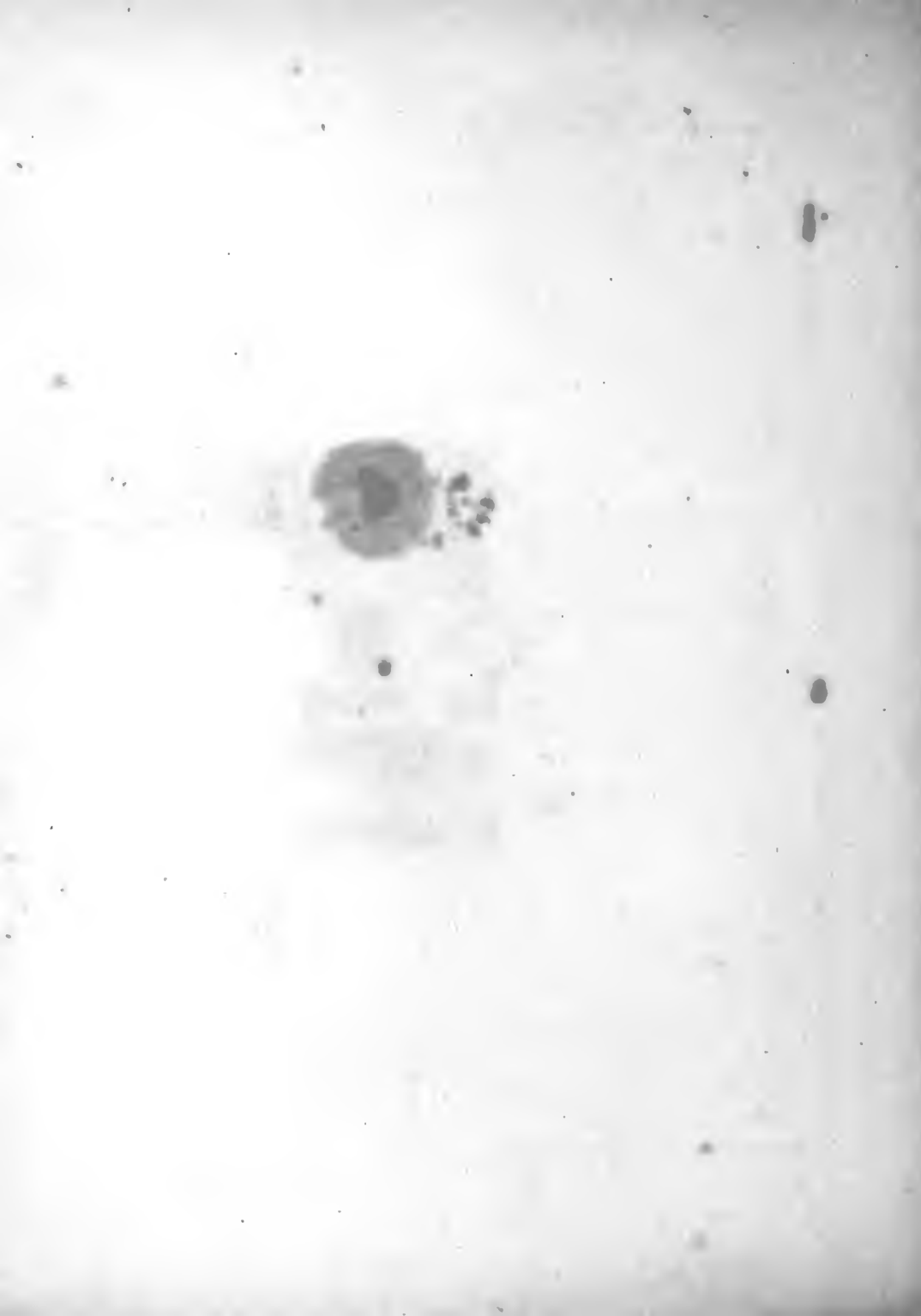
E. R. Arch.

London, Publ'd by Priestley & Weale, High Street, Bloomsbury.





St. John's Church, N.W. of High Street, London, 1848

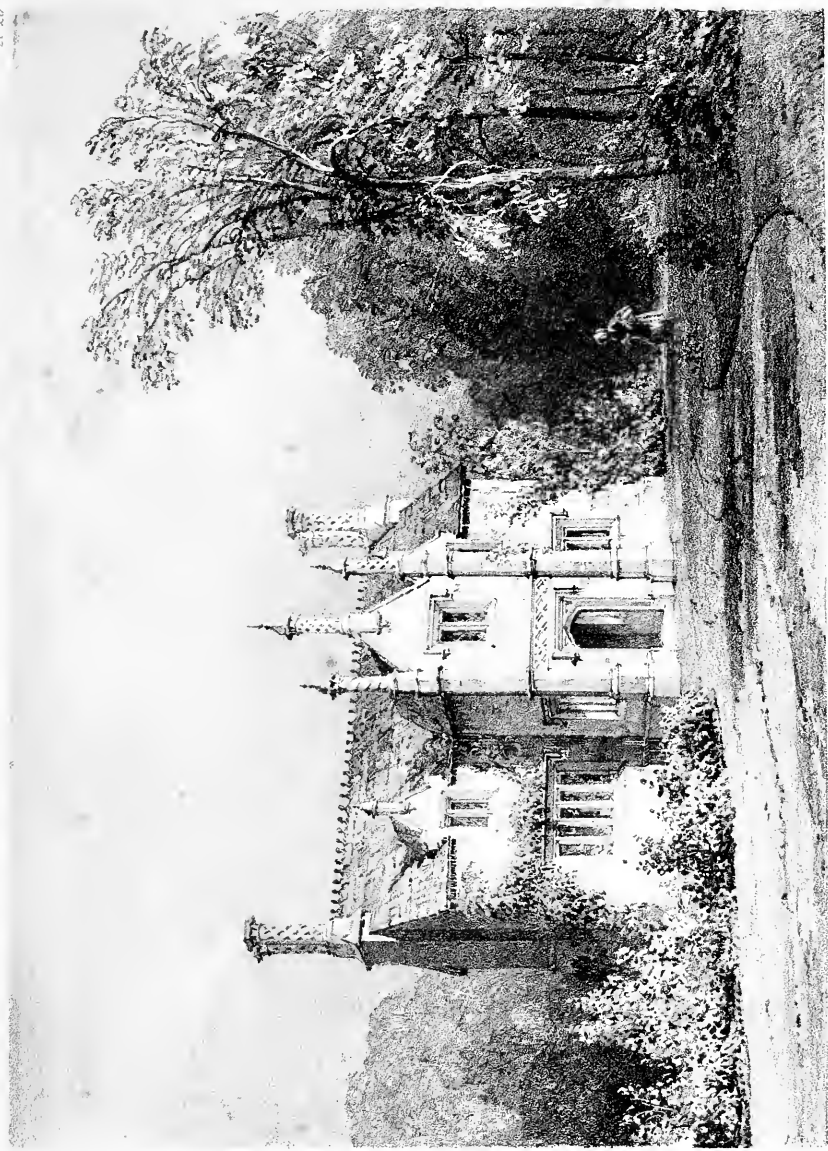


DESIGN No. 7.

THIS design is only one story in height. It comprehends a Kitchen and Bed-room, with an Outhouse, Larder and Cellar. The building is placed on a terrace, and has a Porch at the entrance. It is simple in form, and cheap as to construction, erected either in brick or stone.



21. 23



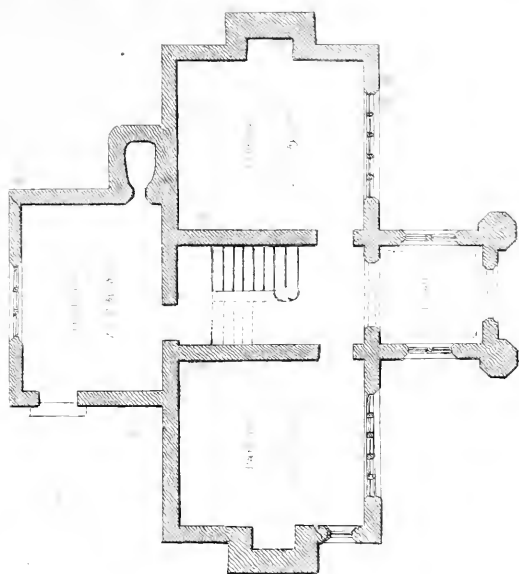
PAINTER, BOSTON.

DESIGN. N.º 8

House, designed by Brooklyn Park, N. York, 1850.

J. F. R. 1850.



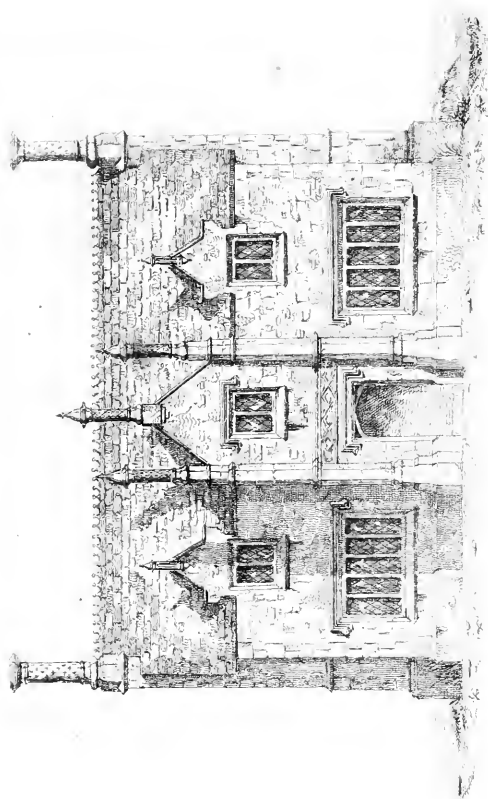


Architectural Drawing

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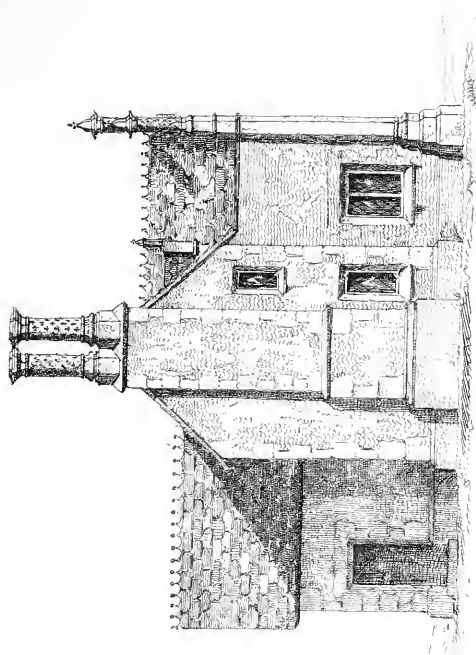




DESIGN N° 1

F. B. Archt.





DESIGN, 1818

Engraved by J. H. P. for the Architectural Society of London



DESIGN No. 8.

WOLTERTON HALL, in Norfolk, within the Parish of East Barham, or Barsham, was brought into notice by John Adey Repton, F.S.A., in 1808, and some plates were published in the "*Vetusta Monumenta*," vol. iv., from his drawings. Mr. Britton furnished two views of it in his "*Architectural Antiquities*," vol. ii; but the details have since been most accurately given in Pugin's "*Examples of Gothic Architecture*," published in 1831. Too much praise cannot be awarded to the author of the latter volume, for his indefatigable exertions in shewing the detail of all the buildings he has published, in the most accurate and beautiful manner, and his works afford a fund of instruction for the student, which must be always valued. The building in question is perhaps the richest example of ornamented brick-work in the kingdom, and the workmanship is peculiarly good, and worthy of imitation. It is however in a ruinous state.

The design No. 8, is composed in some degree in the style of this building. It comprehends a Kitchen, Parlour, and Outhouse on the lower story, and three Bed Chambers above.



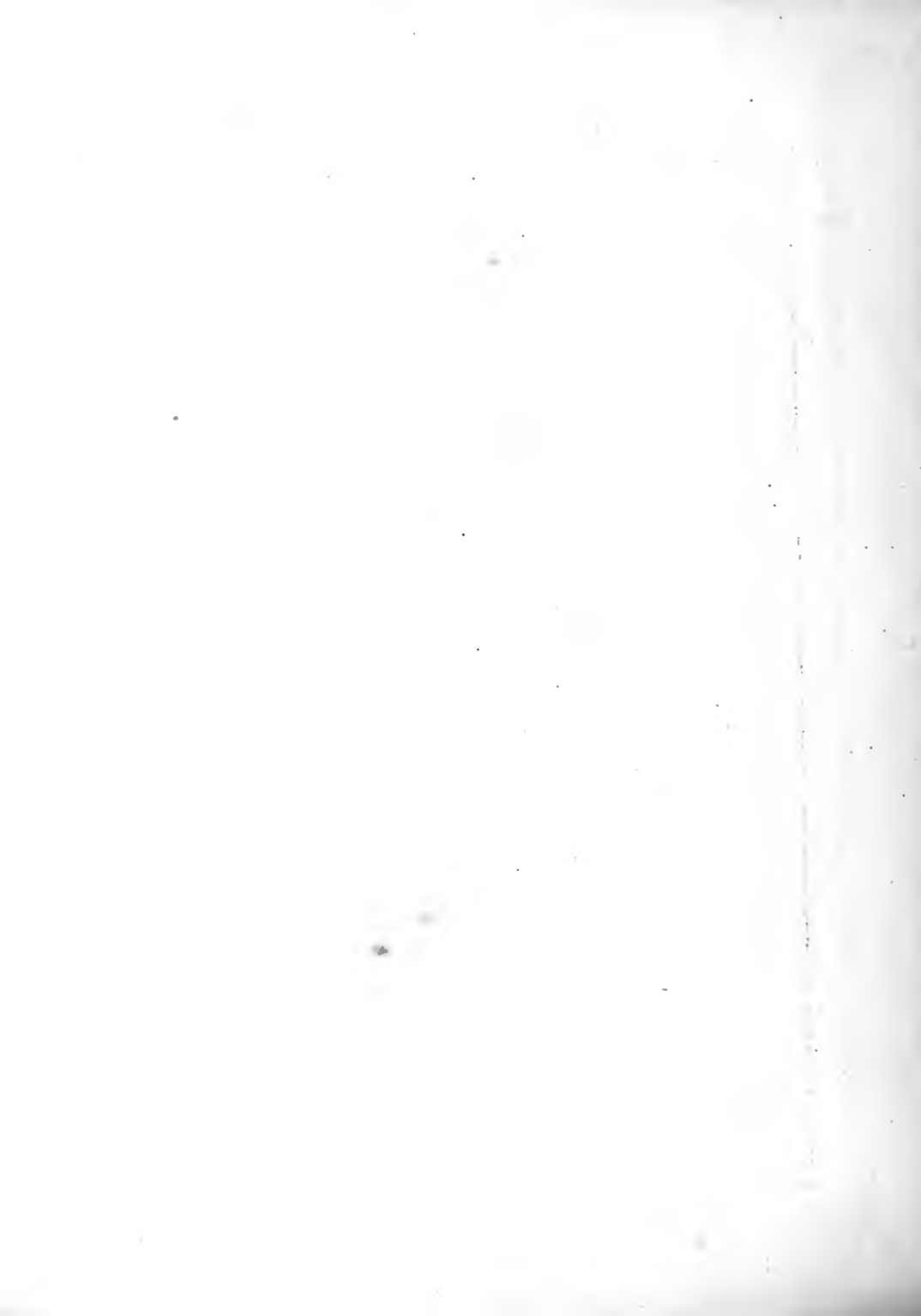


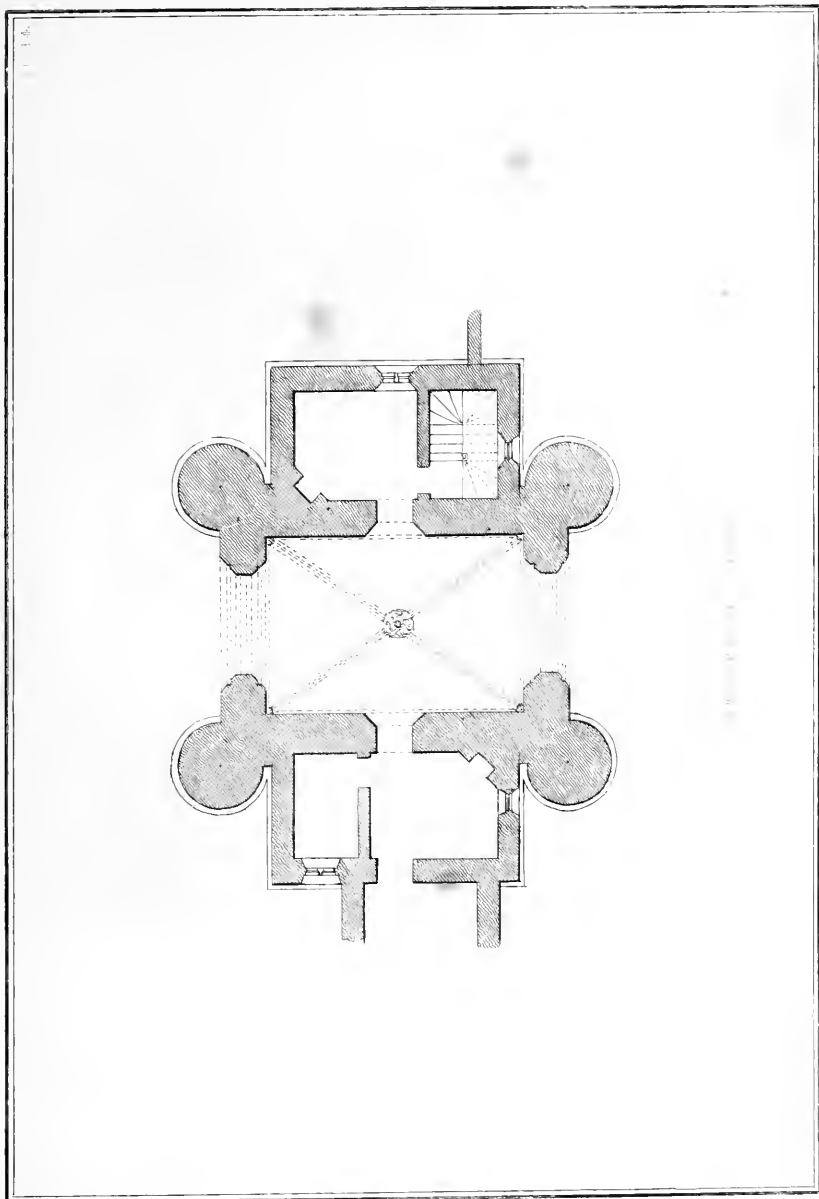
Designed by C. L. L. L.

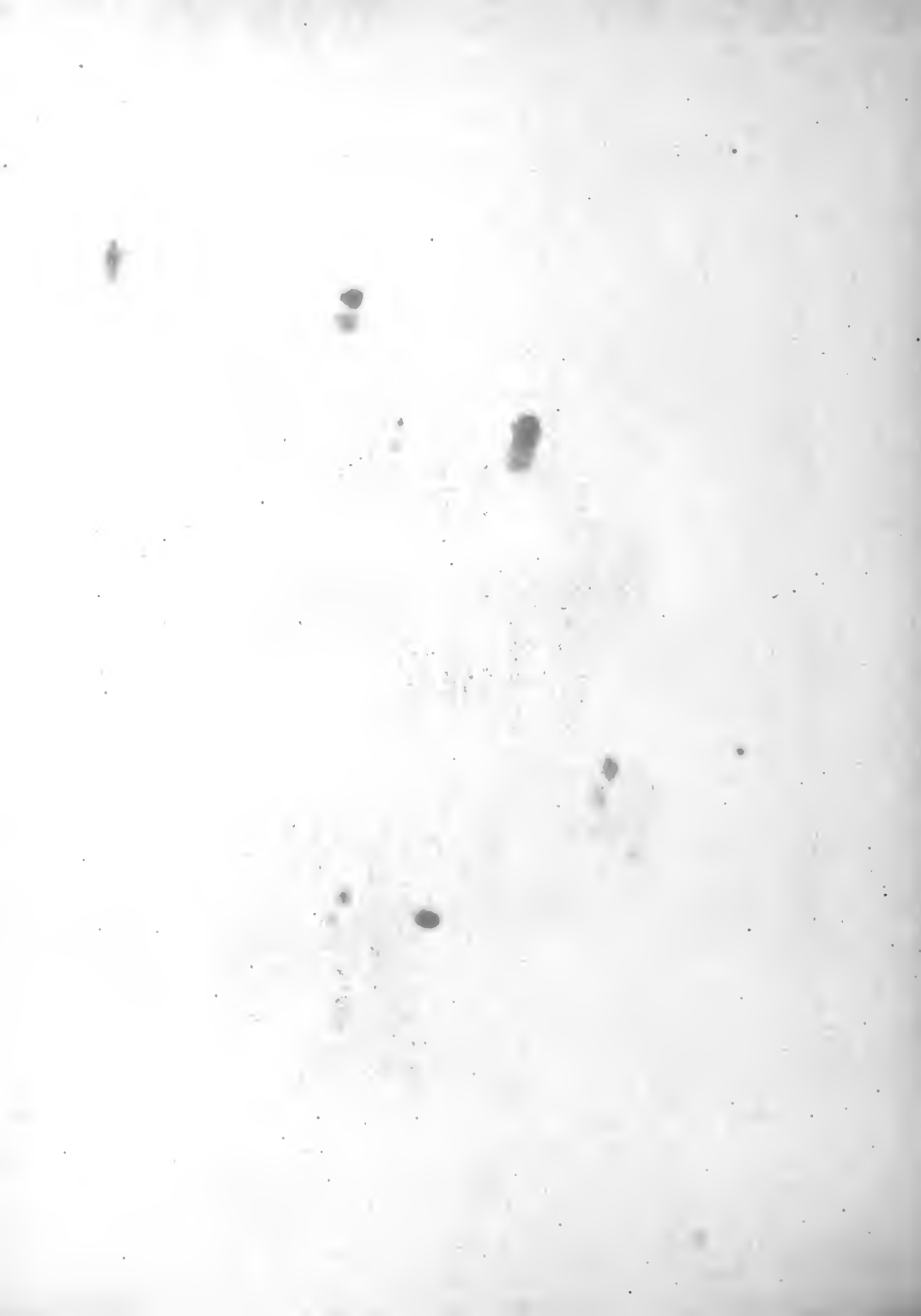
DESIGN, IV. 9.

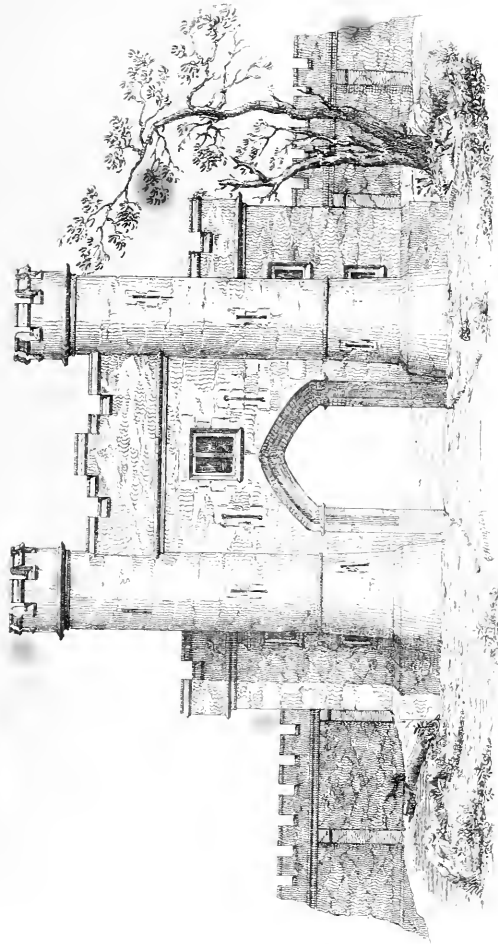
London, Published by T. Agnew & Sons, 15, Abchurch Lane, E.C. 4.

Printed by J. R. Smith.



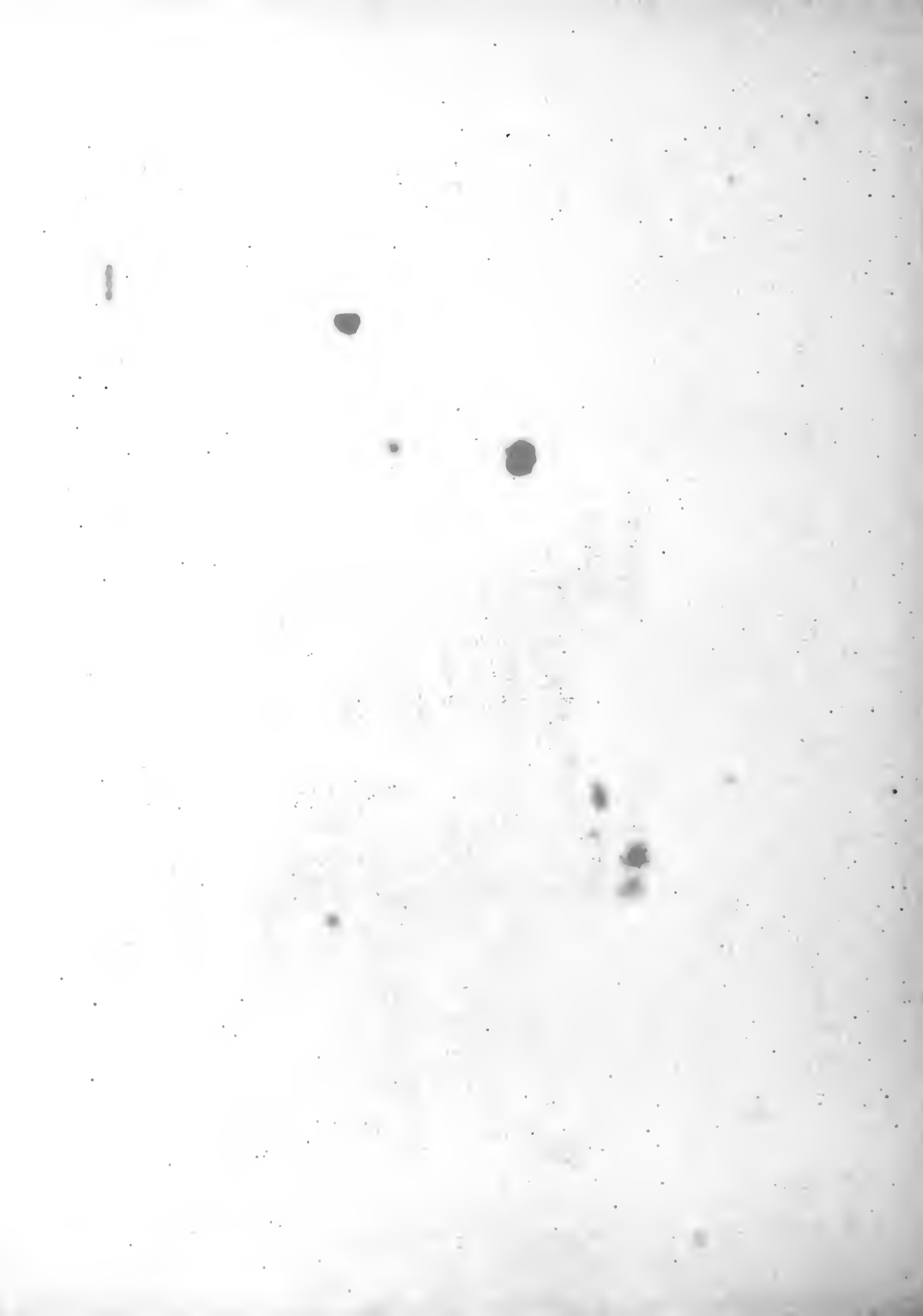


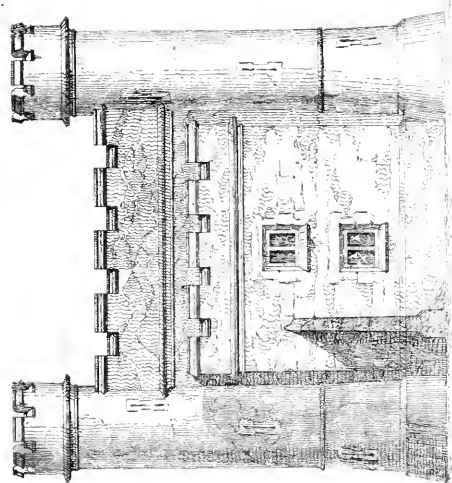


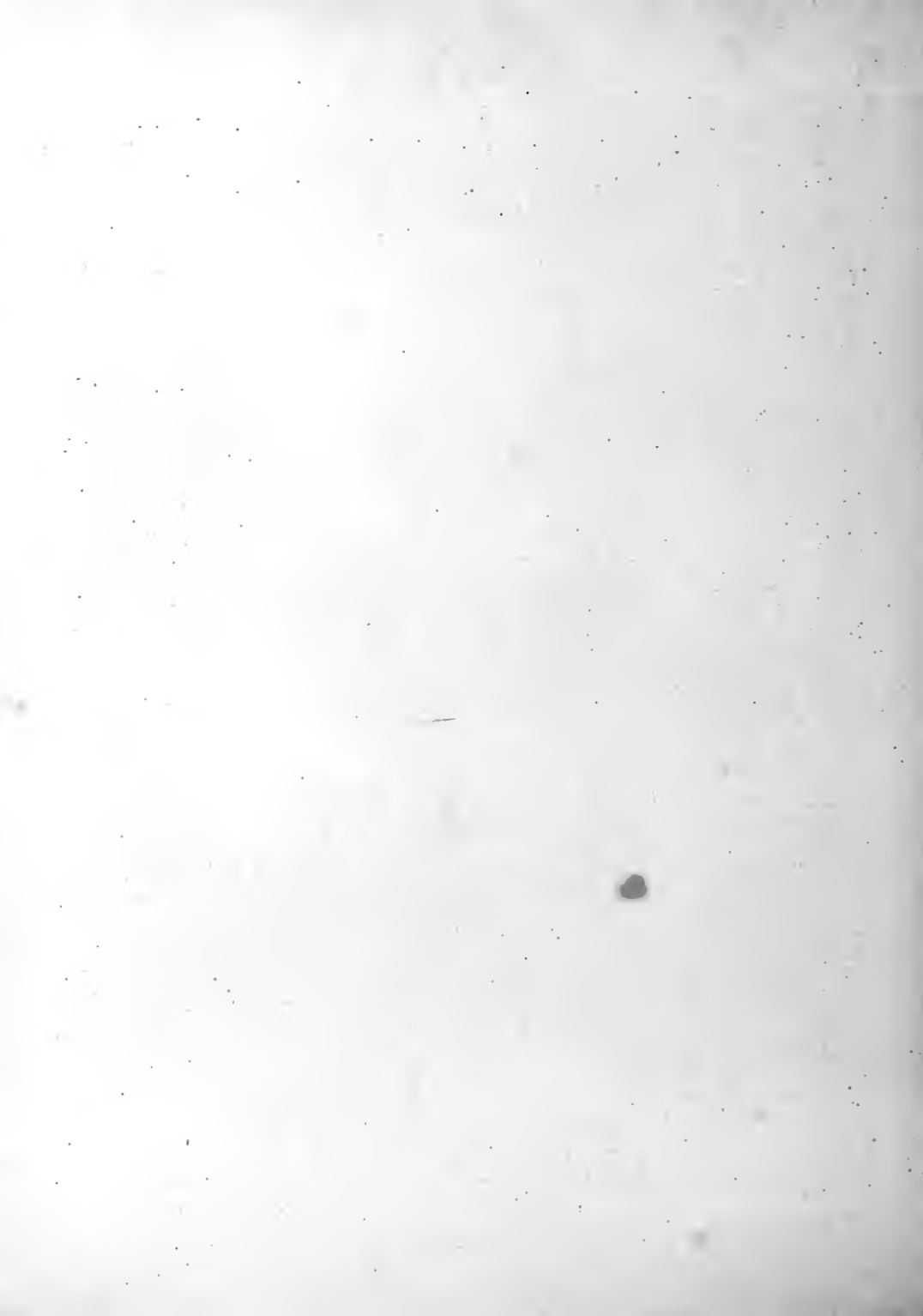


THE CASTLE OF BELLINGHAM

Engraved by J. H. Stanger, from a drawing by J. H. Stanger







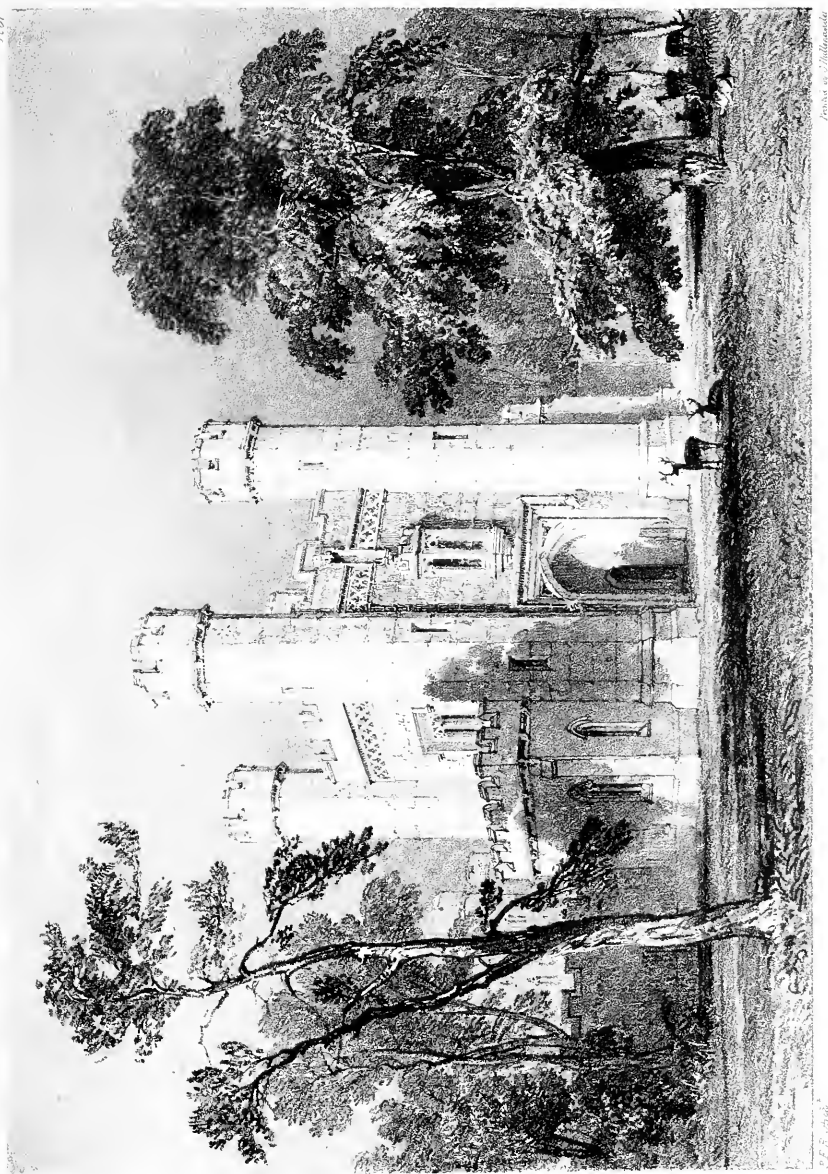
DESIGN No. 9.

THE castellated style is applicable to buildings of a high class, and denotes extent of domain. Simplicity of outline, with every indication of strength, are the characteristics which should distinguish such erections, and the apertures should be few in number. In a close built neighbourhood, a design of this description would be quite out of place, except indeed where a town has been erected round the walls of an ancient castle, as at Windsor, Warwick, or York. The subject of the present design, is a little in the same character with the gate-house to York Castle, recently erected under the superintendence of the author, and composed from his drawings. It is built entirely of stone, brought from the neighbourhood of Leeds, and as it forms the approach to a very ancient castle (now the County prison) too much importance could not be given to its external appearance.

The design No. 9, comprehends a Gate-house of considerable depth, flanked by circular towers at the angles. It contains on the ground-floor, a Lodge, with a Kitchen and Pantry, and two Bed Rooms over the gateway. It is necessary to observe, that depth gives great effect to buildings of this description, and that a mere facade, however well designed, must always appear trifling.

THEORY OF THE CASE

The case of *Smith v. Jones* is a classic example of the application of the principle of *res ipsa loquitur*. The facts are as follows: On the evening of March 15, 1968, the defendant, John Smith, was driving his 1965 Ford Mustang on a two-lane highway in the state of California. The car was traveling at a speed of approximately 45 miles per hour. At the time, the defendant was alone in the car. The car struck a large tree on the right side of the road, causing it to overturn and catch fire. The driver, John Smith, was seriously injured and was taken to a nearby hospital. The car was a total loss. The defendant's insurance company, the ABC Insurance Company, refused to pay the claim, arguing that the accident was caused by the driver's negligence. The plaintiff, John Smith, filed a lawsuit against the defendant and the insurance company, claiming that the accident was caused by a defect in the car's brakes. The plaintiff's theory of the case is that the car's brakes were defective at the time of the accident, and that this defect caused the car to lose control and strike the tree. The plaintiff's theory is based on the fact that the car was a 1965 Ford Mustang, and that the brakes on this model of car were known to be defective. The plaintiff's theory is also based on the fact that the car was traveling at a speed of approximately 45 miles per hour at the time of the accident, and that the brakes were not working properly. The plaintiff's theory is that the car's brakes were defective at the time of the accident, and that this defect caused the car to lose control and strike the tree. The plaintiff's theory is based on the fact that the car was a 1965 Ford Mustang, and that the brakes on this model of car were known to be defective. The plaintiff's theory is also based on the fact that the car was traveling at a speed of approximately 45 miles per hour at the time of the accident, and that the brakes were not working properly.

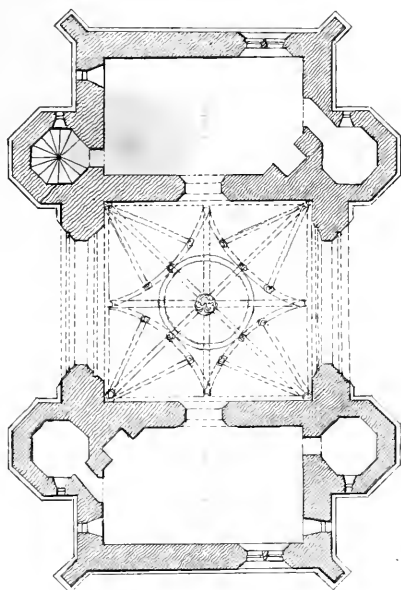


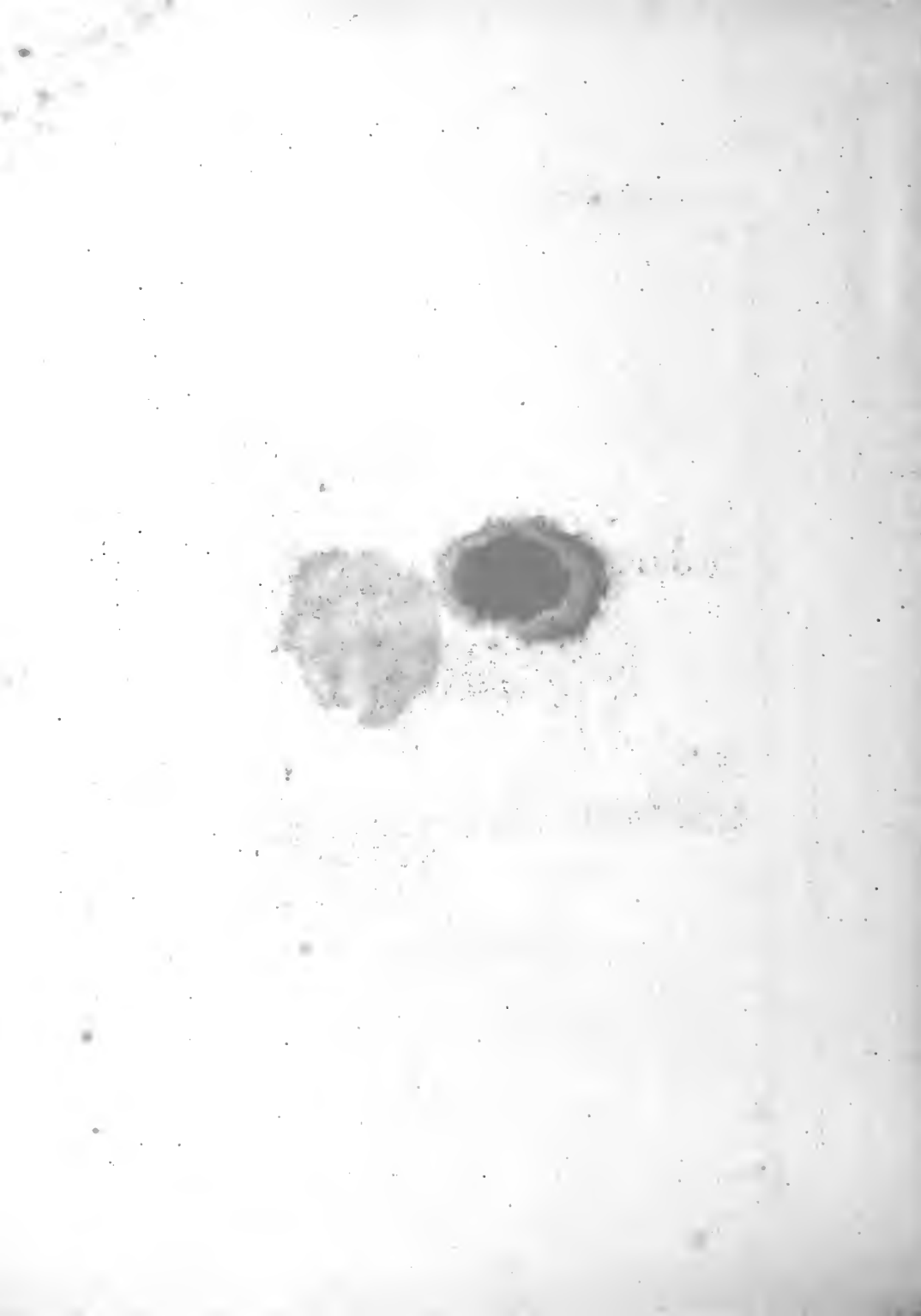
Printed by H. M. G. S. S.

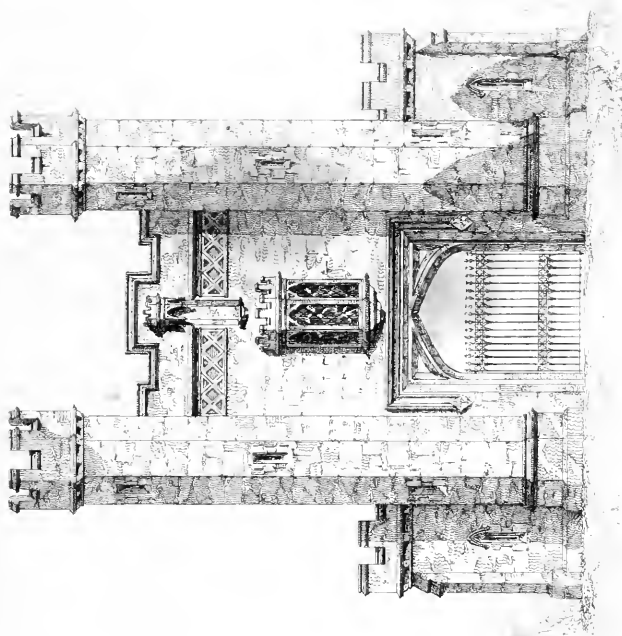
DESIGN NO 10.

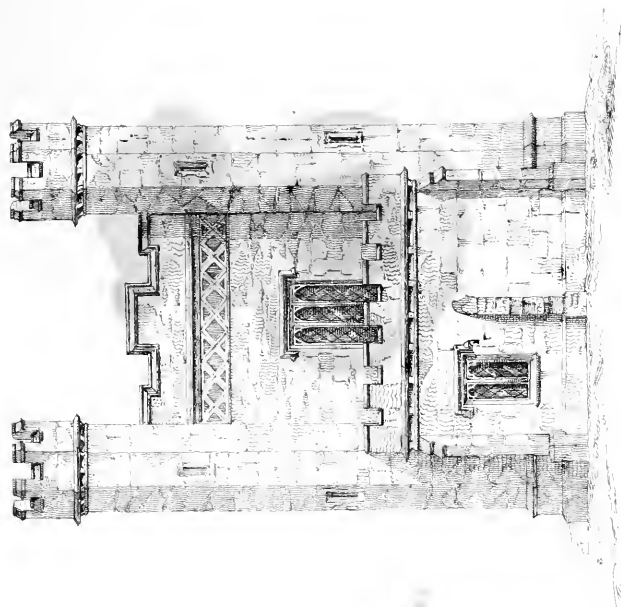
Castle of the Duke of Devonshire, at Chiswick, near London.



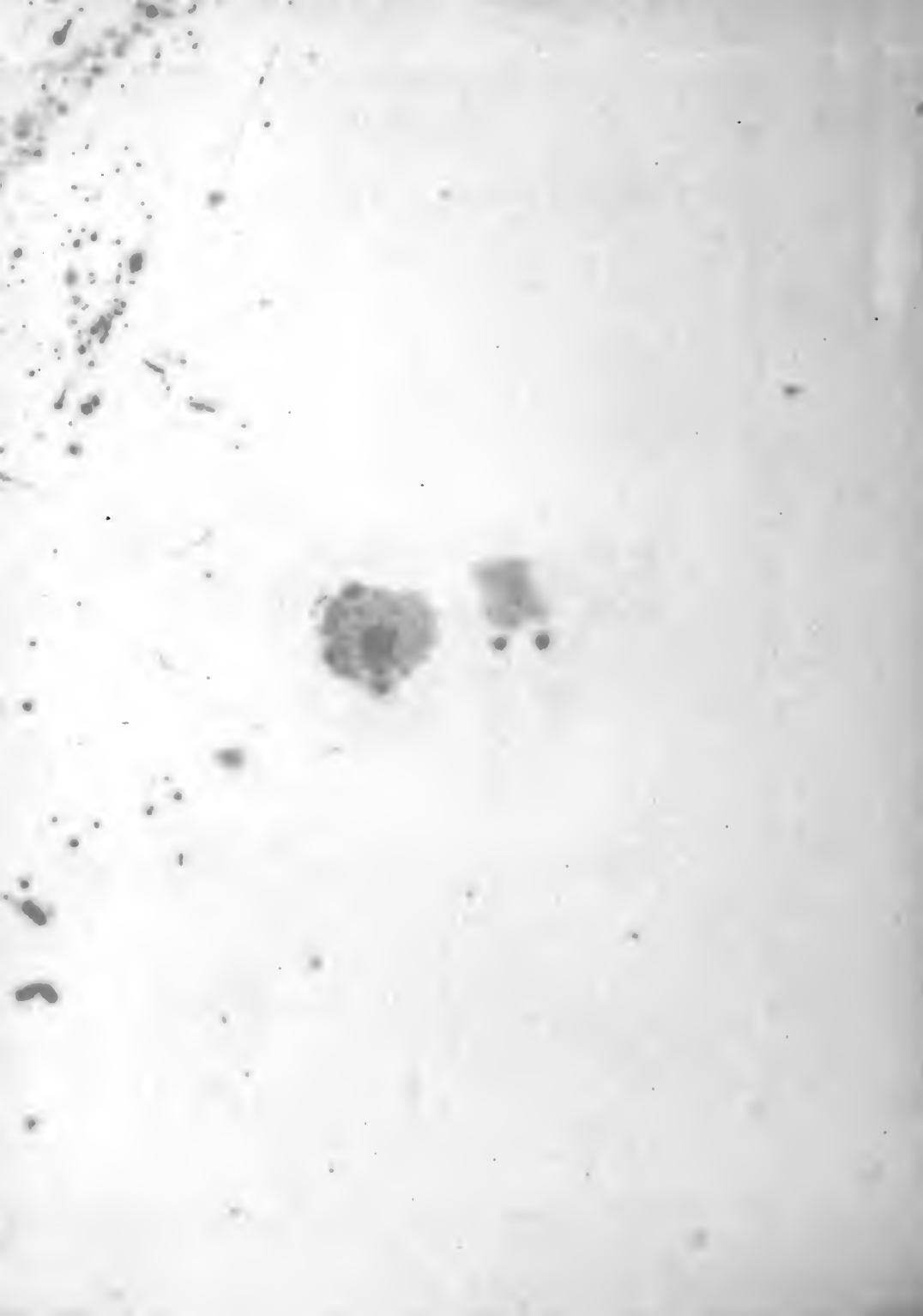








THE GATEHOUSE OF THE CASTLE OF BODLEY



DESIGN No. 10.

THE design No. 10, is richer in character, and more elaborate in the detail. The oriel window, and canopied niche, produce great effect, as compared with the last design. The internal arrangements are very similar.

THEORY

The theory of the present work is based on the assumption that the rate of reaction is proportional to the concentration of the reactants. The rate of reaction is measured by the change in the concentration of the reactants over a given time interval. The concentration of the reactants is determined by the amount of reactant present at the start of the reaction and the amount of reactant that has reacted.

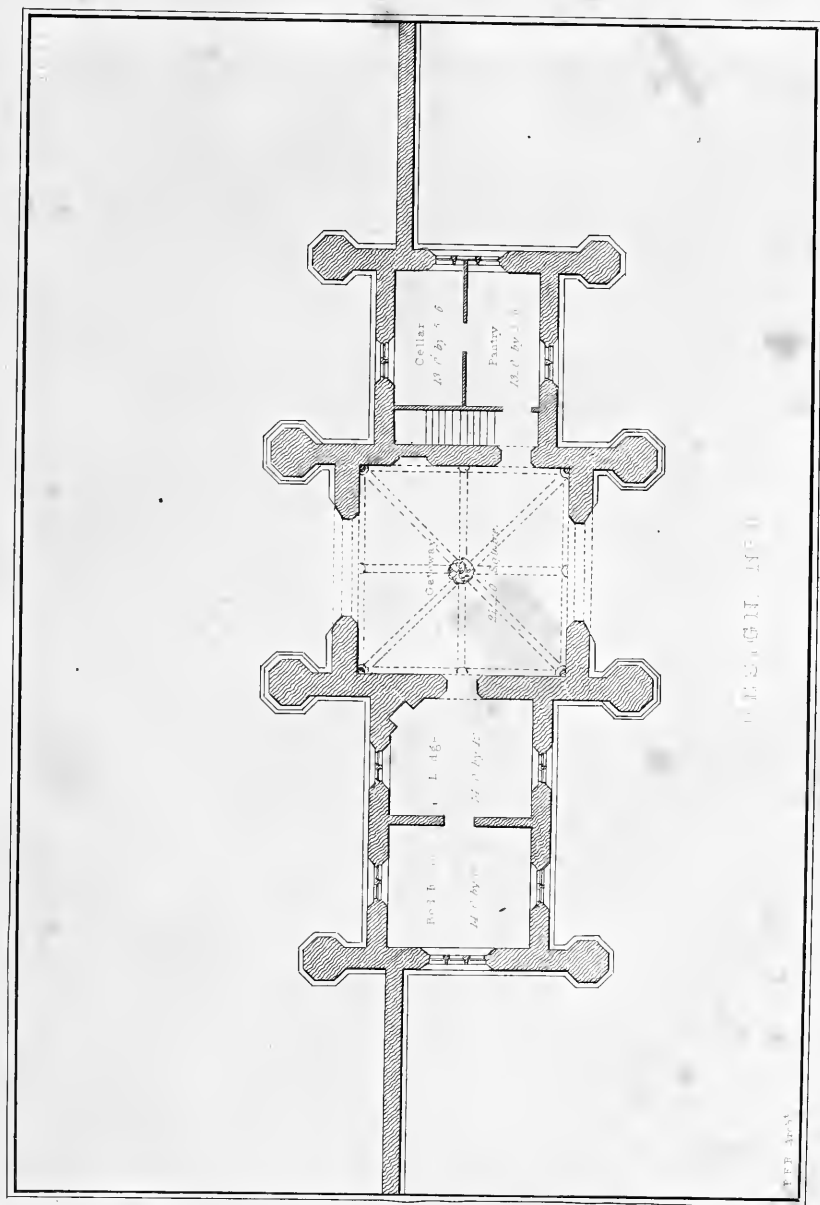


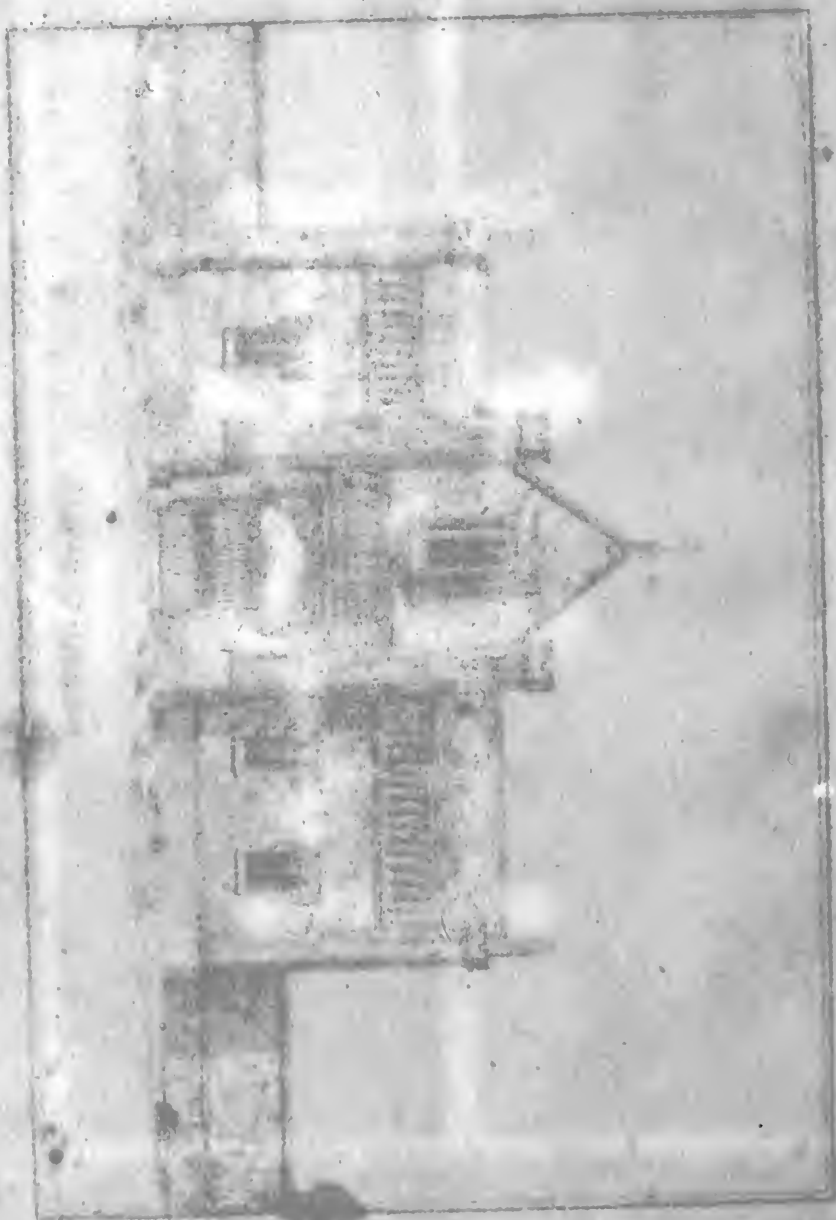
DESIGN. 11711

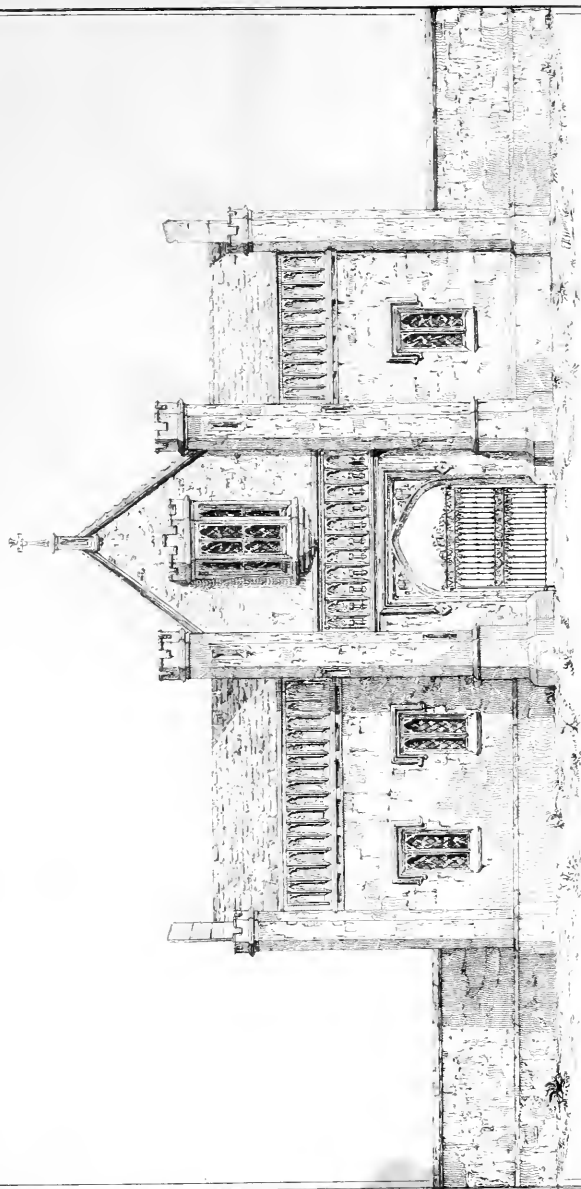
View, facade of Trinity Street, St. John's, N.S.

J. R. Green



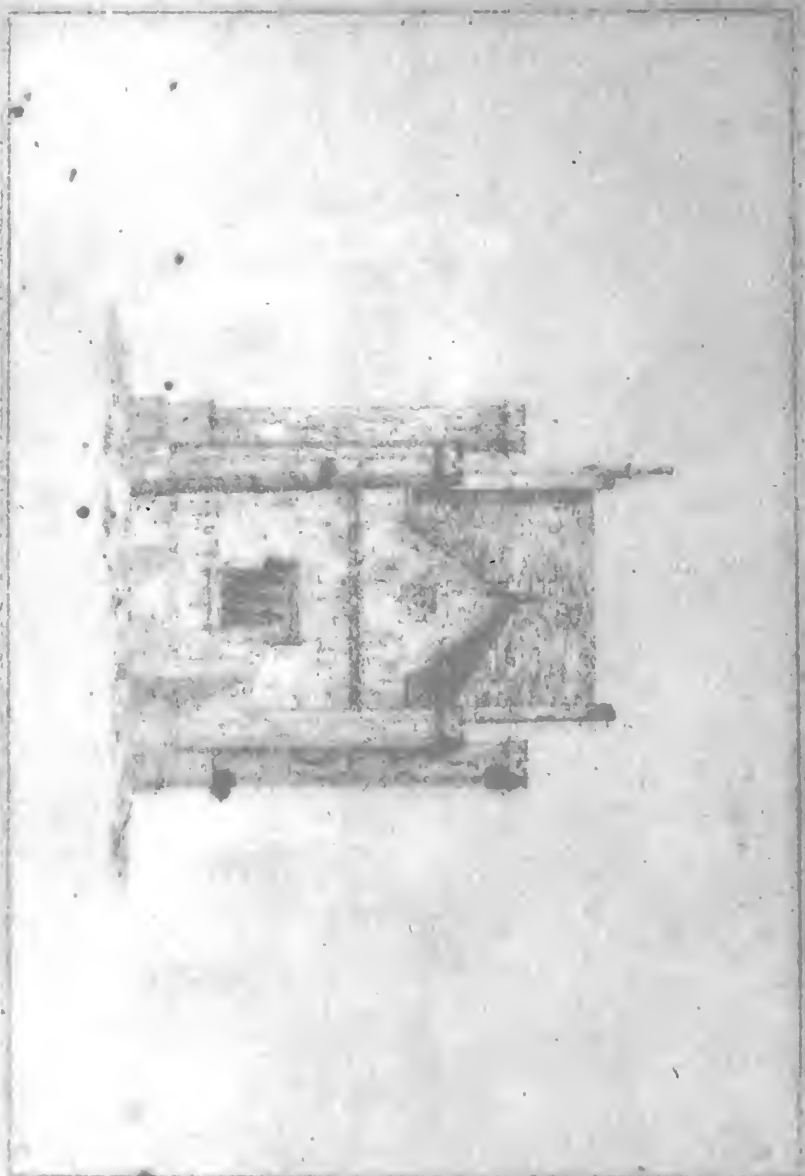


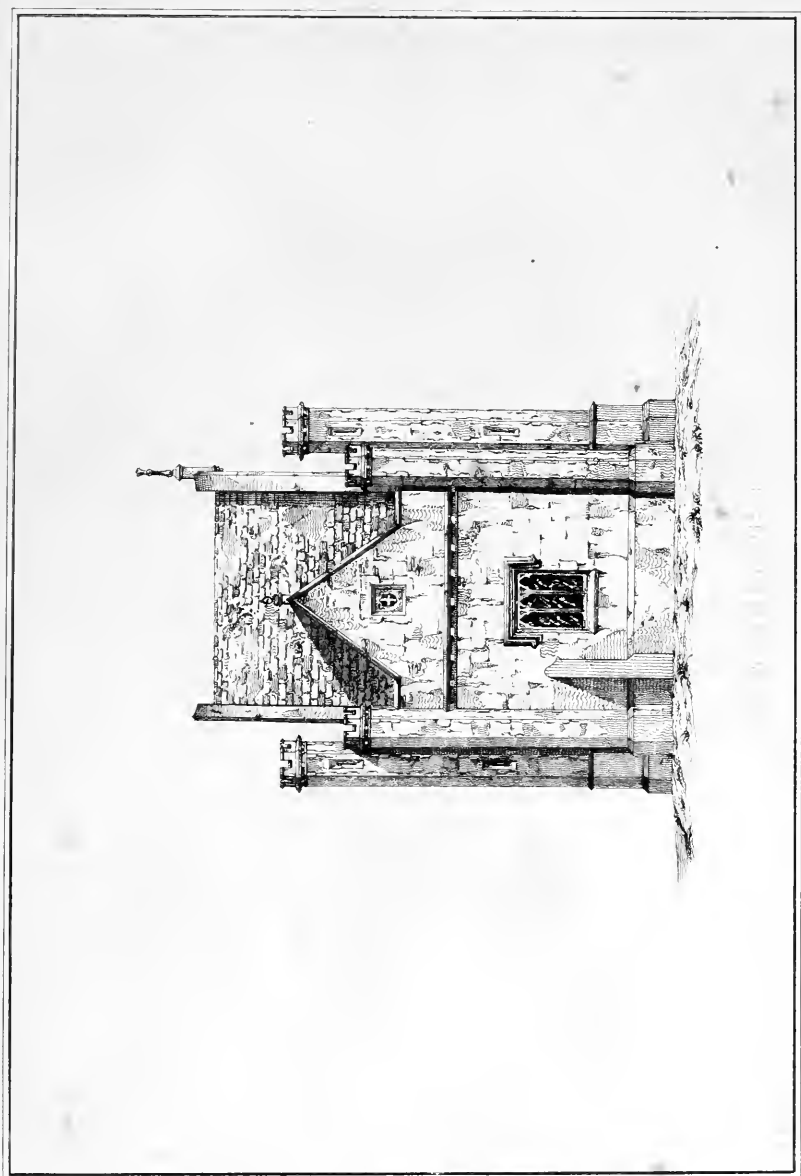




DESIGN, 1811.

J. R. ARCH.





THEORY

The theory of the present investigation is based on the assumption that the rate of reaction between a gas and a solid is proportional to the surface area of the solid. This assumption is valid for a large number of reactions, particularly those in which the reaction is controlled by the rate of diffusion of the gas to the surface of the solid. In such cases, the rate of reaction is proportional to the square root of time, and the plot of the logarithm of the rate of reaction against the logarithm of time is a straight line with a slope of 1/2. This is the case for the reaction between carbon monoxide and iron, which is the reaction studied in the present investigation.

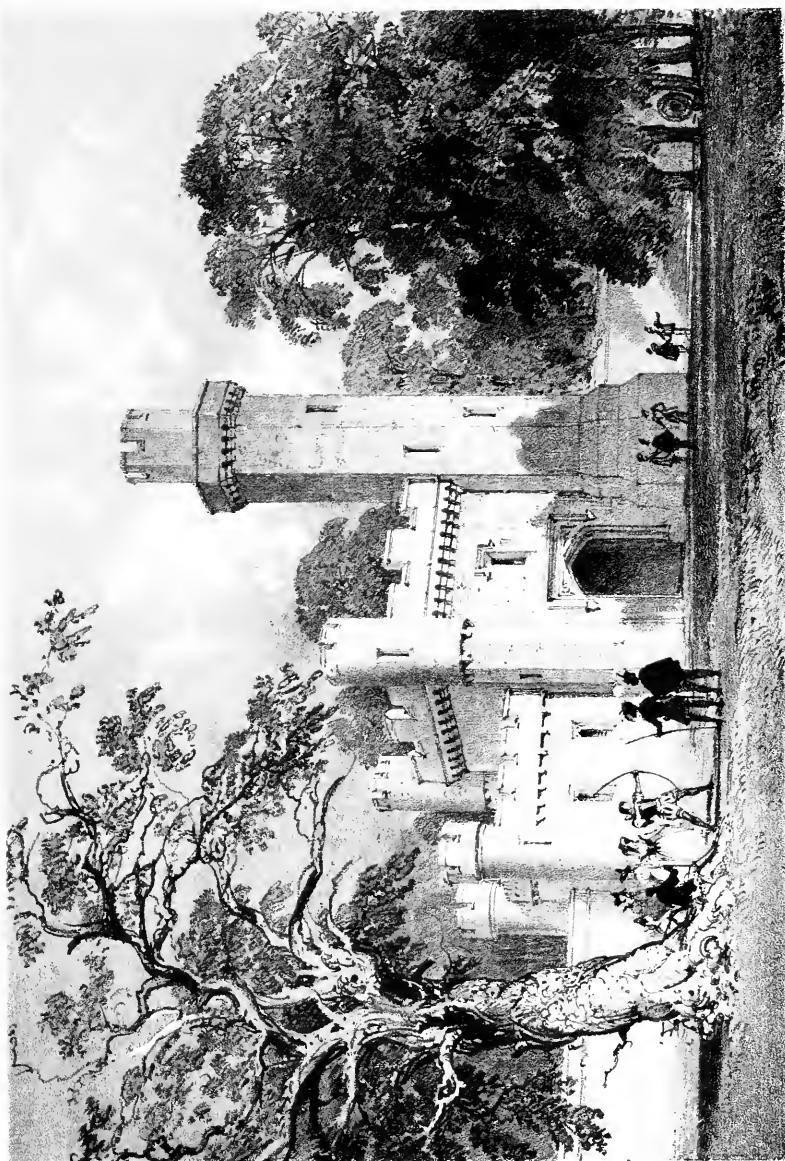
The rate of reaction between carbon monoxide and iron is controlled by the rate of diffusion of carbon monoxide to the surface of the iron. This is because the reaction is exothermic and the rate of reaction is proportional to the surface area of the iron.

DESIGN No. 11.

THIS design comprehends a Gate-house, twenty-four feet square. The ceiling is groined, the ribs springing from cylinders in the angles. A great effect is produced by adopting a plan of this description, solidity and depth of shadow being of much importance. The Gate-house affords access to a Lodge and Bed-room, each fourteen feet by twelve, on one side, and to a Pantry and Cellar on the other. Two additional Bed-rooms are provided over the Gate-house, lighted by bay windows, as shewn in the Elevation No. 43

THE ANCHOR

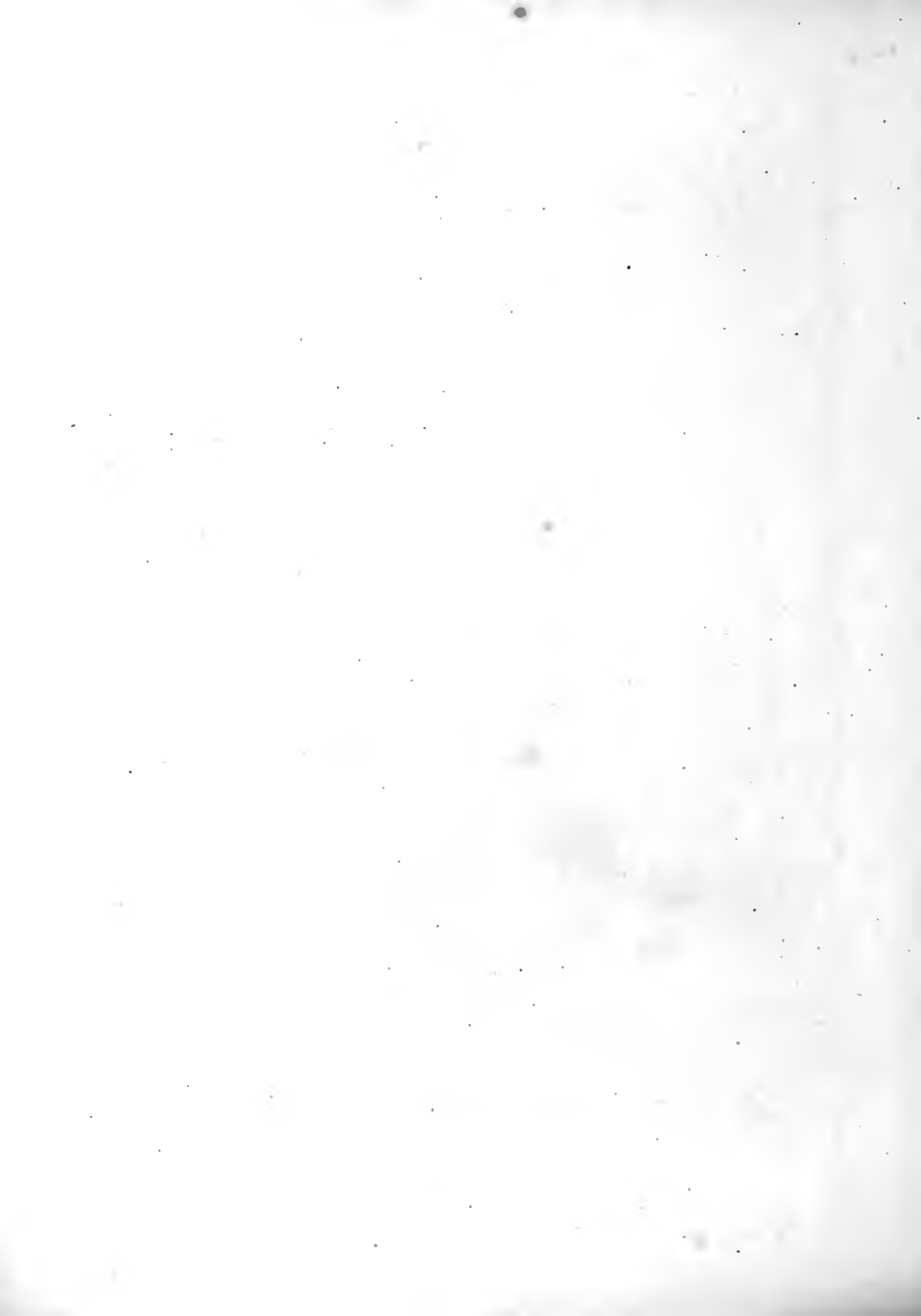
The anchor is a symbol of hope and stability. It is a symbol of the faith that we have in God, and it is a symbol of the love that we have for one another. It is a symbol of the peace that we have in our hearts, and it is a symbol of the joy that we have in our lives. It is a symbol of the strength that we have in our arms, and it is a symbol of the courage that we have in our souls. It is a symbol of the wisdom that we have in our minds, and it is a symbol of the grace that we have in our spirits. It is a symbol of the mercy that we have in our hearts, and it is a symbol of the kindness that we have in our hands. It is a symbol of the gentleness that we have in our voices, and it is a symbol of the meekness that we have in our feet. It is a symbol of the lowliness that we have in our eyes, and it is a symbol of the humility that we have in our hearts. It is a symbol of the patience that we have in our ears, and it is a symbol of the kindness that we have in our hands. It is a symbol of the gentleness that we have in our voices, and it is a symbol of the meekness that we have in our feet. It is a symbol of the lowliness that we have in our eyes, and it is a symbol of the humility that we have in our hearts. It is a symbol of the patience that we have in our ears, and it is a symbol of the kindness that we have in our hands.

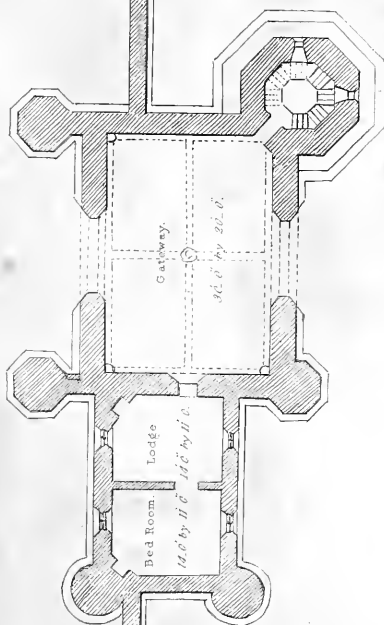


DESIGN. NO 12.

Lancaster, Edinborough, & New York, New York.

Printed by J. B. B. B. B.

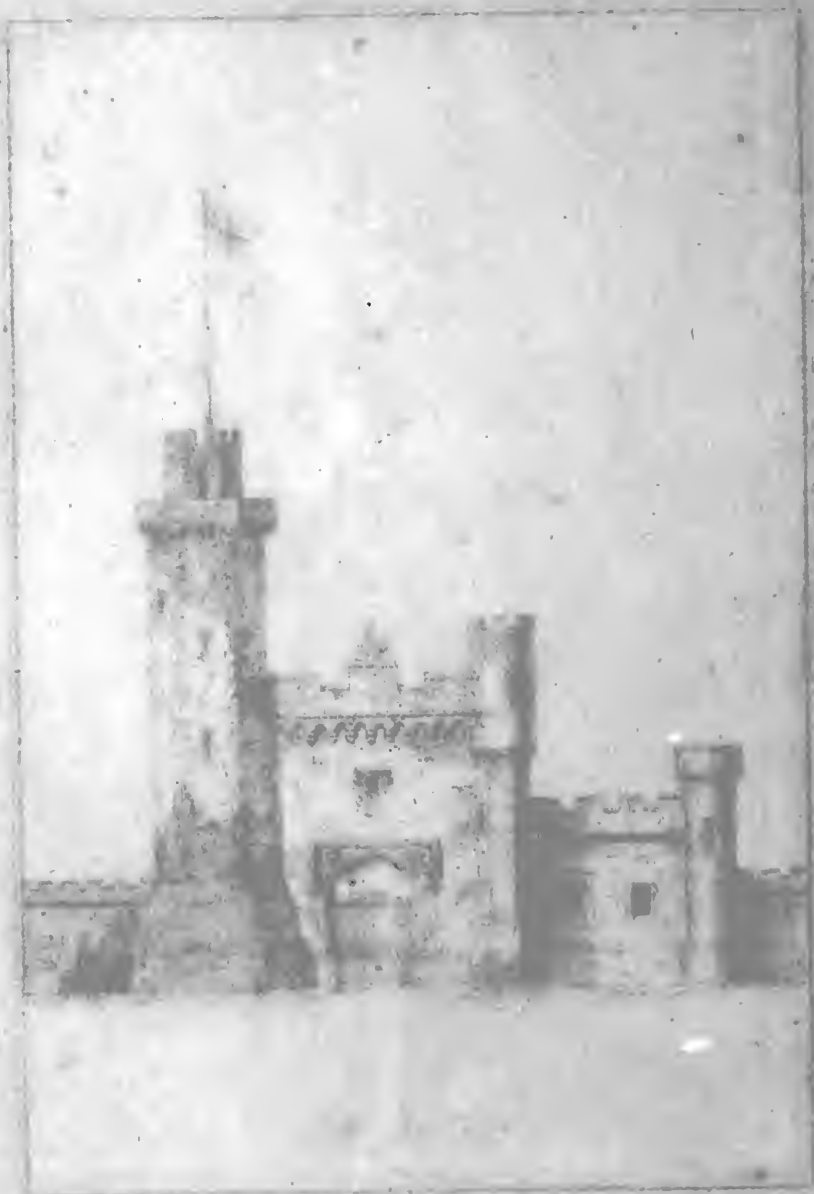




DESIGN, No. 12.

T. F. Arch.

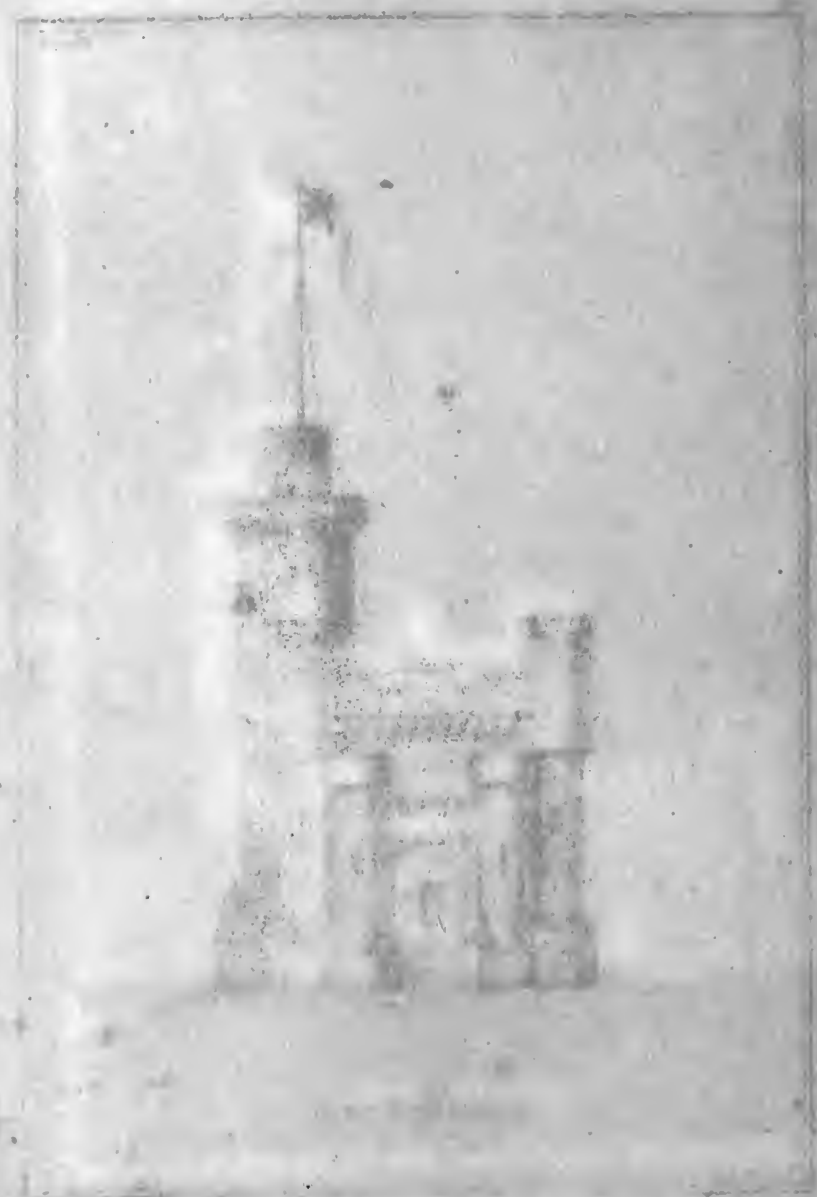
London Pub^d by Priestley & Woble, High Street, Bloomsbury.

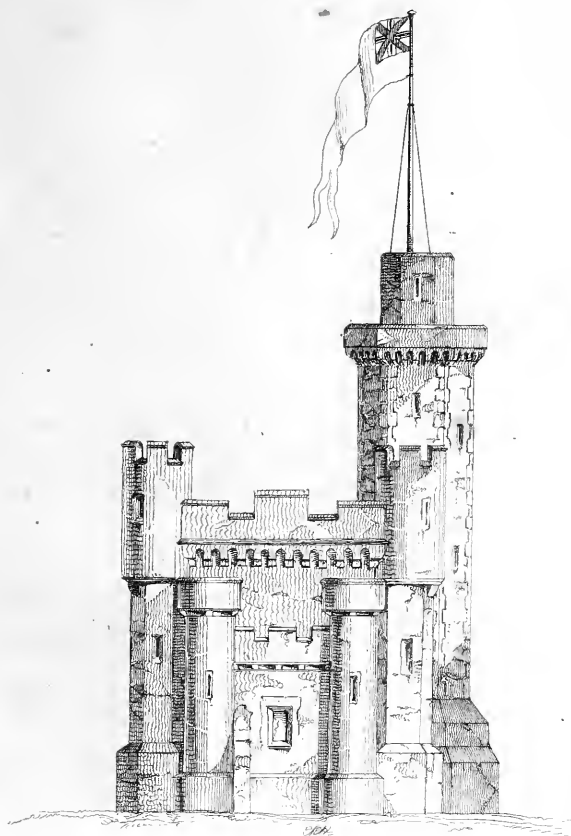




DESIGN FOR

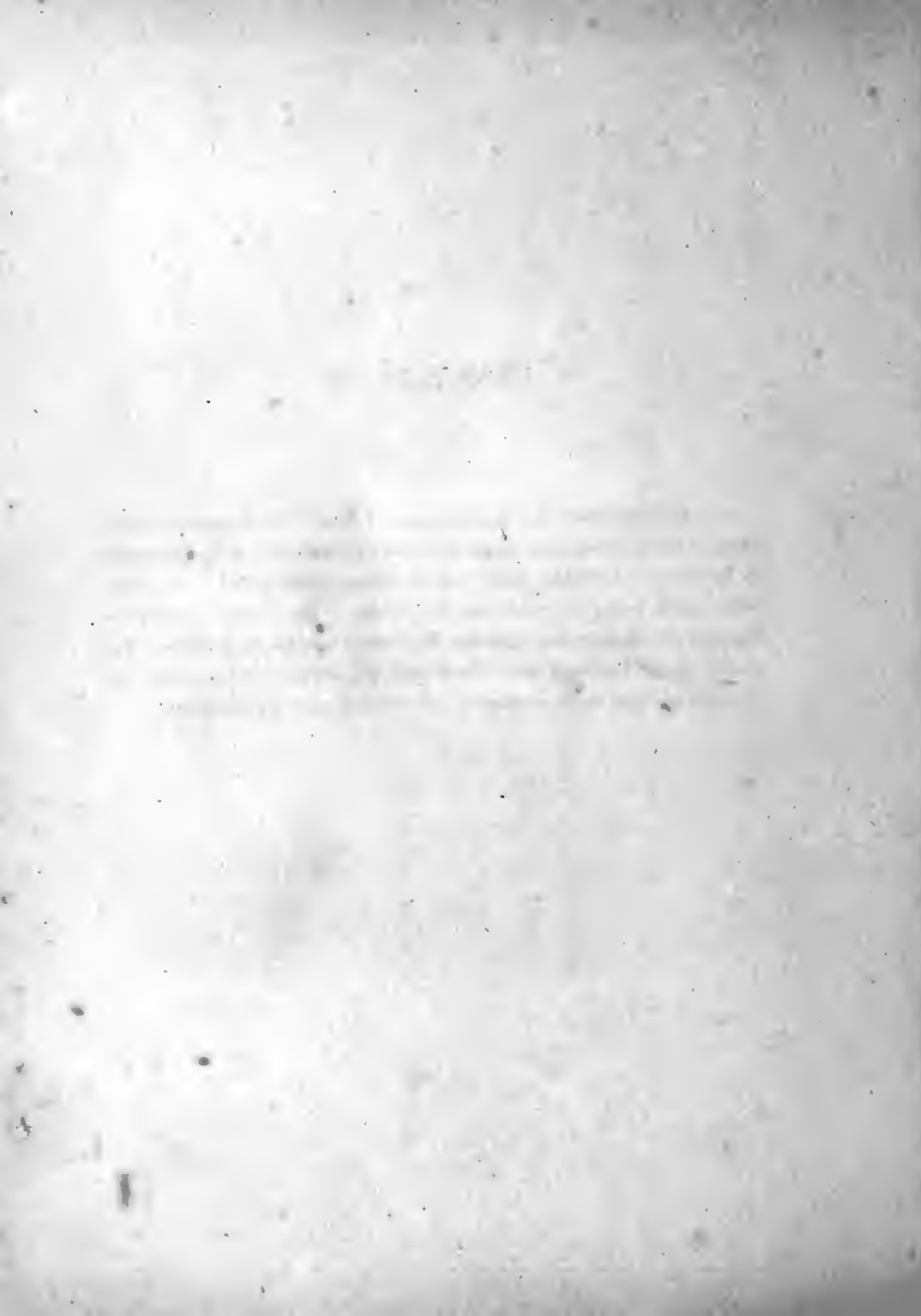
F.F.R. Archd.





DESIGN, N° 12.

P.F.R. Archt.



DESIGN No. 12.

As a termination to the present work, I have here designed a Gate-house of the highest class, connected with a Flag Tower. It comprehends an Entrance or Gateway thirty feet by twenty, with a Lodge and Bed-room, each being fourteen feet by eleven. The Tower contains a staircase, communicating with two Bed-rooms over the Gate-house. The machicollated Gateway and Tower indicate strength and consequence, of which we have many examples still remaining in this kingdom.



THE
LIBRARY
OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AND
ANATOMY
HARVARD UNIVERSITY
CAMBRIDGE, MASS.



TYRINGHAM LODGES.



THE GATEHOUSE AND FORECOURT.



COLLATED

Mr 26 '40



